

THE *Hollywood* REPORTER

DECEMBER 11, 2015

War Over Sumner

The ex, the lawsuit and what it all means for Viacom and CBS

Who Will Be the New Han Solo?

2,500+ actors fight it out over *Star Wars*' top-secret spinoff

From left:
Christian Bale,
Michael Lewis,
Ryan Gosling,
McKay and
Steve Carell

QUESTION:
**What's fun
about
financial crisis?**

- A. Foreclosures!
- B. Greedy a-holes!
- C. Getting away with it!
- D. All of the above**

The *Big Short* director Adam McKay, all-star cast and author on how they turned Wall Street's 2008 meltdown into scathing satire and what Hillary, Bernie and Trump will (and won't) do

"EXCELLENCE IN CINEMA IS SOMETIMES A SINGULAR ACHIEVEMENT: A REMARKABLE LEAD PERFORMANCE, A DAZZLING DISPLAY OF DIRECTORIAL PANACHE, A SCRIPT OF SUBLIME WIT OR CLARITY. ON OTHER OCCASIONS, IT'S THE RESULT OF **EXTRAORDINARY COLLABORATION.** THE MARTIAN IS ONE OF THESE LATTER CASES... **THE MARTIAN SUCCEEDS BECAUSE EVERYONE INVOLVED DOES HIS OR HER JOB, AND DOES IT SUPERBLY...** IN THIS, THE COLLABORATORS WHO PUT TOGETHER THE FILM—SCOTT, GODDARD, THE CINEMATOGRAPHER DARIUSZ WOLSKI, THE ENTIRE CAST, AND ON DOWN THE LIST—RESEMBLE THE NASA FOLKS AND HERMES CREWMEMBERS OF THE MOVIE ITSELF: **THEY ARE ALL PULLING TOGETHER TOWARD THE SAME GOAL, AND DOING SO WITH EXTRAORDINARY SKILL AND TENACITY. THE RESULT IS, TO AN UNCOMMON DEGREE, A COMPLETE SUCCESS."**

CHRISTOPHER ORR, *The Atlantic*

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‘STEVE JOBS,’ WRITTEN, DIRECTED, AND
AND STARTLING IN CONCEPTION AND





CANCLASSIC.

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EXECUTION THAT IT LEAVES YOU AWED."

Peter Travers | ROLLING STONE

for your consideration

best director

Danny Boyle

best adapted screenplay

Aaron Sorkin

steve jobs

“It’s like a horror movie.
It’s a romp until it’s not.”

STEVE CARELL, of the 2008 financial crisis
depicted in *The Big Short*

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From left: Christian Bale,
Ryan Gosling, Adam McKay,
Carell and Michael Lewis
were photographed Nov. 13 at
Line 204 Studios in Hollywood.

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By Matthew Belloni

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Miller Mobley, who
photographed
the five men for the
cover, with Carell.



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“

On the scale of inventiveness, ‘Inside Out’ will be hard to top this year. As so often with Pixar, you feel that you are visiting a laboratory crossed with a rainbow.

– Anthony Lane, *THE NEW YORKER*

”

Disney • PIXAR
**INSIDE
OUT**

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WHITEY

Alright, I need you to listen very carefully to what I'm saying, because there are lessons again and again throughout your whole life. You gotta learn from these things right. Here's the deal. You did not get in trouble because you punched this sneaky brat in the face. Not at all... You got in trouble because you punch this sneaky little brat in the face in front of other people.

LINDSEY

Jimmy, I really don't think that's the right thing to be teaching your kid.

WHITEY

No. That's absolutely what I should be telling him babe.
(to Douglas)
So the lesson you gotta learn is this: It's not what you do. It's when and where you do it, and who you do it to or with. You follow?

DOUGLAS

(nodding)
Yes, I follow. Punch people when no one's looking.

WHITEY

That's exactly right! Look here. If nobody sees it, didn't happen. Right.

“BLACK MASS’ IS A WELL-CRAFTED, OUTSTANDINGLY PACED, PERIOD YARN FROM DIRECTOR SCOTT COOPER AND SCREENWRITERS MARK MALLOUK AND JEZ BUTTERWORTH.”

BRIAN TRUITT,  **USA TODAY**



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**TELEVISION****CORDS CUT** Inside Disney's stark new cable sub numbers..... 15**FILM****STAR SEARCH** 2,500 actors audition for Han Solo 16**DIGITAL****CUT 'EM OFF** TW, Disney mull fewer Netflix licenses 18

the REPORT

AN INSIDE LOOK BEHIND THE HEADLINES

War Over Sumner Redstone: Sad Claims and Big Stakes

As the frail billionaire's ex Manuela Herzer sues claiming he's incompetent, the legal fight may impact when his trustees take control of CBS and Viacom with a media empire hanging in the balance By Eriq Gardner

WHEN SUMNER REDSTONE'S FORMER companion **Manuela Herzer** marched into Los Angeles Superior Court on Thanksgiving eve with a lawsuit detailing his allegedly floundering mental state, representatives for the Viacom and CBS Corp. executive chairman quickly fired back that the gambit amounted to nothing more than a "preposterous" money grab from a jilted lover. And even if Herzer's intentions are pure, and she simply wants to remain his caretaker, those representing Redstone insisted that the fight over who makes health-care decisions for the ailing 92-year-old billionaire would have no impact on the media empire he controls.

While it's true Herzer, 46, has scant hope of gaining any stake in Viacom or CBS through her efforts to have Redstone declared incompetent, her swift expulsion from his life — after nearly two decades, Herzer was thrown out of Redstone's Beverly Park estate Oct. 12, days after another companion, **Sydney Holland**, suffered the same fate — indeed could have crucial implications for the two entertainment giants with a combined market cap of \$45 billion.

First, Redstone's controlling stake in both Viacom and CBS is protected by an irrevocable trust set up decades ago. As acknowledged by a CBS filing with the FCC earlier this year, Redstone controls this trust until his "incapacity or death." In the event of either situation, seven trustees, including a lawyer for his first wife, **Phyllis**, daughter **Shari Redstone**, Viacom chief executive **Philippe Dauman** and attorneys with close ties to the Redstone family will gain voting power. Put another (indelicate) way, Redstone doesn't need to die for the keys of the kingdom to be transferred. If he is deemed incapacitated, it could be enough of a trigger to set the trust in motion. So how is incapacity determined? The answer can be tricky, say several probate attorneys.

The trust instrument itself can spell out who makes the call, but according to lawyer **Burt Levitch**, an expert

in estate planning, "No matter what the trust says about incapacity, a determination by a court could well be dispositive of the issue and could provide for transfer of control."

Hence, the significant stakes of Herzer's efforts.

A Viacom insider doesn't dispute this assessment, merely calling it speculative based on the "unlikely" event that Herzer is successful in getting a physician to examine and declare Redstone mentally incompetent and Probate

Judge **Clifford Klein** backing up that assessment. Redstone's attorneys have been working overtime to head this off, submitting declarations by his primary care physician **Richard Gold** and Dauman attesting to Redstone's continued fitness. On Nov. 30, after hearing from Herzer's lawyers **Bert Fields** and **Pierce O'Donnell** (who repped **Shelly Sterling** in her successful effort to have L.A. Clippers owner **Donald Sterling** declared incompetent) how Redstone is confused, cries, demands sex and steak daily and is emotionally distraught when told by doctors that he can't indulge his "prurient urges," Judge Klein rejected Herzer's demand for an expedited schedule, determining there was "no urgency" since

Redstone has full-time care with no indication of critical health issues.

Still, the prospect of Redstone eventually being declared incapacitated isn't going away. His legal team, led by **Gabrielle Vidal**, has presented the media mogul as "engaged and attentive" but has admitted he's an elderly man with speech troubles and the need of an "A team" to monitor his condition, even going so far as to give him a brain scan. Sources close to Redstone's staff at his estate paint a more dire picture, telling *THR* his health has deteriorated significantly in the months since Herzer and Holland threw him a 92nd birthday bash in May with a "passion to party" theme. Herzer is building her case for a hearing scheduled early next year. Others with a stake in the Viacom and CBS empire also are poised to cause disruption.



Herzer claims Redstone, 92, "must be carried around the house, to and from the bathroom, and in and out of bed." And he is "fixated on sex" and "obsessed with eating steak."

THR HEAT INDEX

**RYAN COOGLER**

The *Creed* director revives the *Rocky* franchise for MGM and Warner Bros. with \$42.1 million during the Thanksgiving holiday and sets up star **Michael B. Jordan** for more sequels.

**ALEX PROYAS**

The *Gods of Egypt* director apologizes for the "white-washed" casting of his ancient Egypt-set epic, bringing bad buzz to the **Gerard Butler** film ahead of its Feb. 26 release.

**MATT LAUER**

The *Today* host's **Charlie Sheen** sitdown helps NBC beat ABC's *GMA* in the 25-to-54 news demo the week of Nov. 16 by the largest margin in three years while extending its demo win streak to three months.

**JULIE PLEC**

At midseason, The CW superproducer's once-thriving *The Vampire Diaries* and *The Originals* are banished to Fridays as her next show, *Containment*, remains undated.

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Rupert Murdoch tweets that the owner of newspapers such as the *L.A. Times* and *Chicago Tribune* could be sold to a "big Wall Street firm."

\$33.94 (-3%)**LIONSGATE ENT. (LGF)**

FBR analysts reduce their price target by \$5 to \$38 while cutting their profit assumption for *The Hunger Games: Mockingjay — Part 2* to \$238 million, down from \$315 million.

Nov. 23-30

the REPORT

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October 16, 2015

n your name).

HERE stone
wed name'

Address/City/State/Zip Code)

14

Among the documents included with Herzer's Nov. 25 lawsuit are examples of his allegedly diminished physical and mental capacity, as evidenced by the signatures on health directives signed in 2014 and 2015.

Redstone's trust, said to be modeled after the one that was once set up to manage **Edward W. Scripps** media empire, anticipates certain issues upon the transfer of power. For instance, because it is a "generation-skipping" trust (the beneficiaries are Redstone's grandchildren instead of his children), Redstone has avoided potential estate tax liabilities that might force the sale of his companies.

Also, some wonder whether Viacom or CBS has a duty per SEC regulations to disclose Redstone's

medical condition, but the company isn't controlled directly by Redstone. His trust is the majority stakeholder, through a subsidiary of National Amusements. Dead or alive, Redstone's condition doesn't technically change ownership of the public companies. Redstone also is a very different type of executive than, say, Apple co-founder **Steve Jobs**, who was criticized for not disclosing medical issues while running the company. Redstone, by contrast, does not take a daily role in corporate activity, leading

several legal observers to doubt his condition qualifies as having an adverse material corporate impact. (It's also not a secret he's elderly.)

Nonetheless, once Redstone exits the picture, a fuse will be lit. For example, both Dauman, 61, and CBS chief **Leslie Moonves**, 66, have provisions in their employment agreements that allow them substantial severance if they are not made chairman after Redstone's departure. This could force quick decisions from the newly empowered Redstone trustees about leadership and direction of the companies.

It certainly has been a challenging year for Viacom, fueled by ratings woes at such networks as Nickelodeon, MTV and VH1,

advertising declines and distributor pressures. Viacom's share price is off 33 percent in calendar 2015 compared with a 1 percent gain for the S&P 500. The company's reported revenue fell 4 percent to \$13.27 billion in the most recent fiscal year. CBS has done better by comparison, but its share price is down 8 percent and revenue is off 1.5 percent to \$10 billion. Cord-cutting, ad-skipping and other shifts have necessitated nimble thinking in the TV industry, making this an inopportune time for leadership uncertainty.

Wall Street analysts care more about the larger industry challenges than the Redstone drama, but they acknowledge it has left a pall of uncertainty over the companies.



Said Redstone lawyer Vidal of Herzer's effort: "This has nothing to do with Ms. Herzer's concern for Sumner Redstone, and everything to do with ... her own financial agenda."



Fields

Dauman

Moonves



"It is so vague and unknown exactly what will happen after his death ... so it is very difficult for investors to game out," says **Steven Birenberg** of Northlake Capital Management. Adds **Benjamin Swinburne** at Morgan Stanley, "It is important, but we have no insights into the situation." At least two analysts have raised the topic of Redstone's departure in the context of possible sales of the companies. "His death would be greeted by an initial pop in Viacom and CBS [stock] as it could move one step closer to eventual involvement of either company in mergers and acquisitions," says Birenberg. Adds **Barton Crockett** at FBR Capital Markets in a note published Nov. 25, the same day Herzer filed court papers: "We believe ignoring

a premium-priced merger or breakup offer could prompt litigation from a family that understands the value of lawsuits. So the bear thesis that Dauman could force the trust to resist a sale to protect his job looks implausible."

Crockett touches on a developing dynamic that fascinates those watching how this morbid drama plays out. The trustees are dominated by such nonfamily members as Dauman and long-time Redstone lawyer **George Abrams**. But Shari and her son **Tyler Korff**, who also will become trustees, hold big sway because the trust has been established for the grandchildren. Shari, 61, is said to be positioning herself to assert more control over her father's affairs despite their often frayed relationship. One insider suggests she was heavily involved in "cleaning house" this fall by ousting her father's girlfriends.

It's notable that when Herzer filed her lawsuit, Shari put out a statement saying she was "actively involved in Sumner's care," distancing herself from Herzer's efforts. At least publicly, those who are set to take over for Redstone agree that now isn't the time yet. But the situation seems likely to change swiftly.

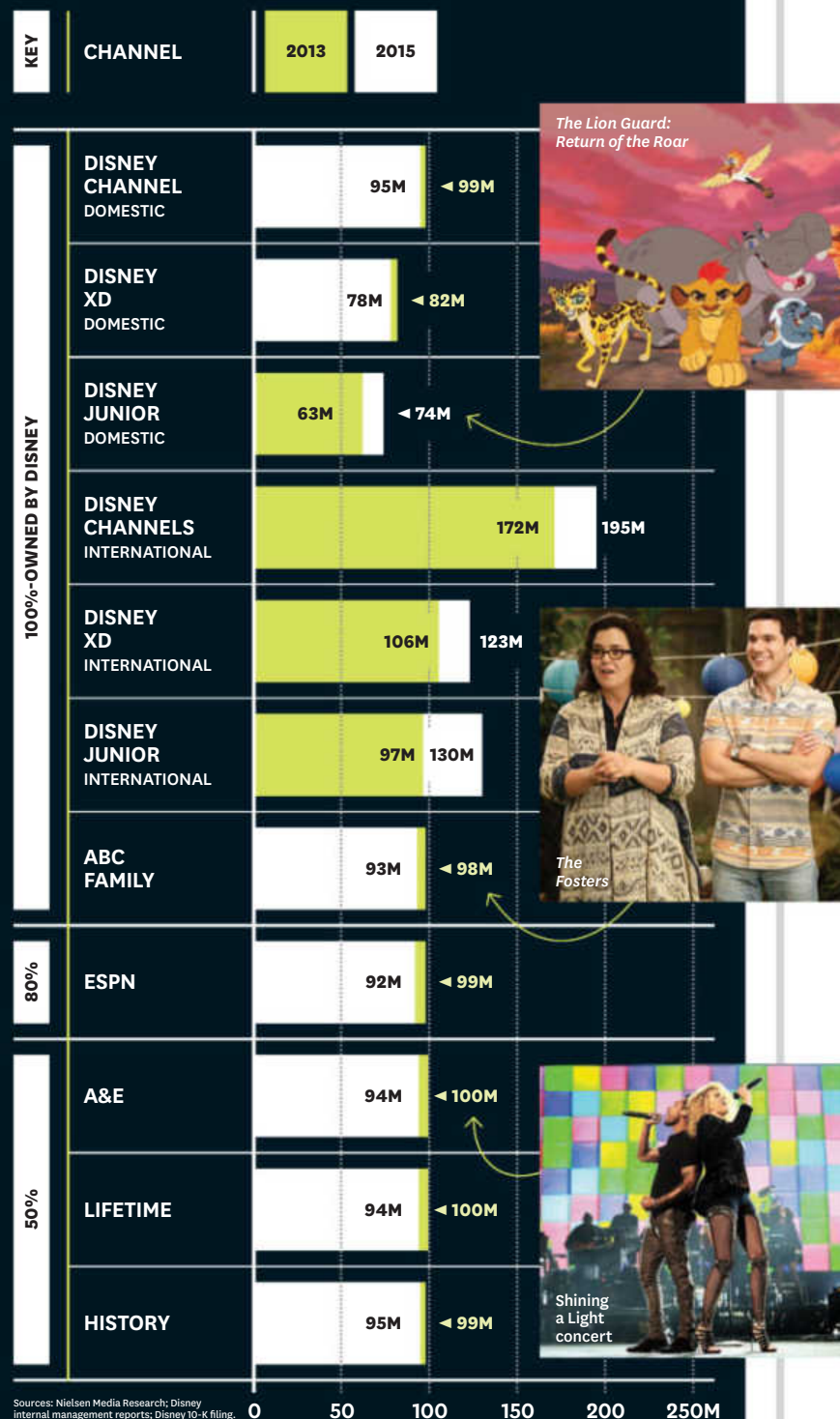


Shari Redstone

Paul Bond and Kim Masters contributed to this report.

DISNEY'S CABLE CHANNEL SLIDE: THE STARK NEW NUMBERS

WITH AN SEC FILING NOV. 25, THE WALT DISNEY CO. MADE CLEAR WHAT CEO **Robert Iger** meant when he warned in August of "pressure on the multichannel ecosystem," a remark about cord-cutting that sent Disney's stock plunging 17 percent during the next two weeks and dragged down the entire media sector. According to Disney's 10-K filing — released the evening before Thanksgiving — among the conglomerate's primary cable channels, only Disney Junior and international versions of Disney Channel and Disney XD have logged subscriber growth the past two years. ESPN, the jewel of the cable world, lost nearly 7 million subscribers in two years. — **PAUL BOND**





From left: Elgort, Franco, Felton, Howard, Lerman, Reynor, Thieriot, Teller and Malek are among the 2,500 or so young actors auditioning to fill Harrison Ford's vest in a *Star Wars* spinoff.

Wanna Be Han Solo? Get in Line

'They are seeing everyone,' says an agent of the 2,500-plus actors vying to play a young Harrison Ford in the *Star Wars* spinoff as names big and small leak out By Rebecca Ford and Borys Kit

IT'S A HUNT THAT WOULD make Jabba the Hutt proud. Disney and Lucasfilm are scouring the galaxy in what some are calling the widest casting search ever for the actor who will play a young Han Solo in the planned *Star Wars* spinoff movie.

According to sources, more than 2,500 actors have met on the project or put themselves on tape, with casting director **Jeanne McCarthy** running point on finding the man to fill the vest made famous by **Harrison Ford** in the first *Star Wars* trilogy and *The Force Awakens* (Dec. 18).

The contenders are being whittled down before directors **Phil Lord** and **Chris Miller**, who worked with McCarthy on the *Jump Street* films, hone in on their Han. The movie isn't due to shoot until January 2017 for a May 25, 2018, release. "This has been the easiest movie to

audition for," says an agent. "They are seeing everyone."

The top-secret Solo project, with a script by **Lawrence and Jon Kasdan**, is slyly working under the code name "Red Cup," a reference to the party staple made by, yep, the Solo Cup Corp. But with every agency sending clients between the ages of 18 and 32 in to read, names are beginning to surface.

Actors who have read for the part range from the well-known (**Dave Franco**, 30, and **Miles Teller**, 28) to the sort-of-known (*Jurassic World*'s **Nick Robinson**, 20) to relative unknowns (*Kickin' It*'s **Leo Howard**, 18, and *The Purge*'s **Tony Oller**, 24) and also vary significantly in age. Though sources say the "sweet spot" seems to be the mid-20s, the range spans from **Chandler Riggs**, the 16-year-old star of *The Walking Dead*, to **Hunter Parrish**, 28, and *Mr. Robot* star **Rami Malek**, 34.

They're not just focusing on American actors, either, considering Canadian *Hemlock Grove* star **Landon Liboiron**, 23, and English actors **Ed Westwick**, 28, **Tom Felton**, 28, and **Joshua Sasse**, 27.

The casting team is said to be looking for someone who looks at least a bit like a young Ford (he was 35 when the original *Star Wars* was released) and can be funny and charming. A few young comedians have been asked to read.

Others who have read or met include *Fury*'s **Logan Lerman**, 23, *The Fault in Our Stars*' **Ansel Elgort**, 21, and *Transformers: Age of Extinction*'s **Jack Reynor**, 23, plus TV faces like *Teen Wolf*'s **Colton Haynes**, 27, and *Bates Motel*'s **Max Thieriot**, 27.

With a search this galactic, reps would be wise to quote Solo's advice to Luke Skywalker: "Don't get cocky." **THR**

HOW LORNE LED ADELE TO AN NBC EXCLUSIVE

A RECORD 3.38 million albums aren't sold in a week without shrewd promotion. But **Adele**, 27, attained ubiquity with relatively few U.S. media commitments, each of them on NBC. It's a coup for the network thanks in part to *Saturday Night Live* impresario **Lorne Michaels**. "Adele credits her first appearance on *SNL* [in 2008] as helping launch her in the States," says one insider. So she repaid the favor Nov. 21 — giving *SNL* its highest ratings (**Donald Trump** excluded) in nearly a year — and then some. The singer performed on *Today* and *The Tonight Show* and will finish her NBC tour Dec. 14 with the primetime special *Adele Live in New York City*. Michaels and Adele's camp (including longtime flack **Benny Tarantini**) began speaking in June once Columbia Records settled on a fall release for 25. Label boss **Rob Stringer** was said to be keen on taping a concert special at the network as well — and, after Michaels and Adele dined in London later this summer, the all-NBC plan was formalized. — MICHAEL O'CONNELL

BY THE NUMBERS



YOUTUBE CLIP WITH FALLON
15M+ views

SATURDAY NIGHT LIVE

6.2M viewers
2.0 rating among adults 18-to-49



The Movie Trailer Report

POWERED BY



THR's weekly look at the most popular trailers on YouTube

Rival superhero flick *Batman v. Superman: Dawn of Justice* only got 23 million views in its first week.

TOP FILM TRAILERS	WEEKLY VIEWS*	RANK LAST WEEK	LIFETIME VIEWS	RELEASE DATE
1. Captain America: Civil War DISNEY, TRAILER 1, RELEASED NOV. 24	51M	New	51M	May 6
2. Zootopia DISNEY, SLOTH TRAILER 1, RELEASED NOV. 23	7M	New	7M	March 4
3. Star Wars: The Force Awakens DISNEY, TRAILER 1, RELEASED OCT. 20	3M	8	81M	Dec. 18
4. Gods of Egypt SUMMIT, TRAILER 1, RELEASED NOV. 17	2.1M	3	7M	Feb. 26
5. The Huntsman: Winter's War UNIVERSAL, TRAILER 1, RELEASED NOV. 18	1.9M	2	8M	April 22

*Nov. 24-30

FOR YOUR CONSIDERATION IN ALL CATEGORIES

AP Associated Press

**"LOVE & MERCY IS A COMMANDING AND ARTFUL FILM.
...BILL POHLAD'S CAREFULLY WOVEN VIGNETTES MANAGE TO HIT THE NECESSARY
NOTES AND EXPLODE EXPECTATIONS OF WHAT A BIOPIC CAN AND SHOULD BE."**

MURRY

I would change the title. The Capris had a tune out called GOD ONLY KNOWS in '55 or '54.

BRIAN-PAST

Never mind that. Did you close your eyes like I asked you to? Tony and I think that if you close your eyes you can see a place or something that's happening. It's like being blind but because you're blind you can see more. Don't you think it's a spiritual kind of thing?

MURRY

I don't know what the hell you're talking about. I closed my eyes. Didn't see a thing. I don't know. Maybe it could be something. With the right arrangement.

BRIAN-PAST

I have French horns on it and flutes, tambourines, sleigh bells, piano, bass. Real complex key shifts.

MURRY

Frankly, if you really want to know, I don't care for it. It's too wishy-washy. "If you leave me, why leave me? Life will go on. Why go on living?" It's not like a Beach Boys song. Your brothers are going to hate it.

BRIAN-PAST

(devastated)
It's a love song.

MURRY

It's a suicide note.

BRIAN-PAST

(voice rising)
Didn't you just say it could be something? With the right arrangement?

MURRY

I gave it another thought. Okay? And if you can't keep your voice down in my house, get out!

Brian-Past storms out of the room, slamming the door shut.



BEST PICTURE

Produced by
BILL POHLAD • CLAIRE RUDNICK POLSTEIN • JOHN WELLS

BEST DIRECTOR

BILL POHLAD

BEST ACTOR

JOHN CUSACK

BEST SUPPORTING ACTOR

PAUL DANO

BEST SUPPORTING ACTRESS

ELIZABETH BANKS

BEST ORIGINAL SCREENPLAY

OREN MOVERMAN and MICHAEL ALAN LERNER



Chicago Tribune

**"DAZZLING...THE BEST MUSICAL BIOPIC IN DECADES.
THE SCRIPT BY OREN MOVERMAN AND MICHAEL ALAN LERNER IS FIRST-RATE."**

love&mercy



www.roadsideawards.com

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Weekend Numbers

DOMESTIC		INT'L		TOTAL
Gross	Cume	Gross	Cume	

1. **Mockingjay Part 2** LIONSGATE
52 | 198.5⁽²⁾ | 63.2⁽⁹²⁾ | 243.7 | 442.2

2. **The Good Dinosaur** DISNEY
39.2 | 55.5⁽¹⁾ | 28.7⁽³⁹⁾ | 28.7 | 84.2

Pixar's second film of 2015 posted the fourth-highest Thanksgiving debut to date with a five-day total of \$55.5 million. Still, it's among the lower starts for the storied animation house.



3. **Creed** WARNER BROS.
29.6 | 42.1⁽¹⁾ | 2.3⁽⁷⁾ | 2.3 | 44.4

4. **Spectre** SONY
12.9 | 176.1⁽⁴⁾ | 30.4⁽⁹³⁾ | 573.5 | 749.6

5. **The Peanuts Movie** FOX
9.7 | 116.8⁽⁴⁾ | 906K⁽¹³⁾ | 10.9 | 127.7

6. **The Night Before** SONY
8.4 | 24.3⁽²⁾ | N/A | N/A | 24.3

7. **The Secret in Their Eyes** STX
4.42 | 14⁽²⁾ | N/A | N/A | 14

8. **Spotlight** OPEN ROAD
4.41 | 12.3⁽⁴⁾ | N/A | N/A | 12.3

9. **Brooklyn** FOX SEARCHLIGHT
3.8 | 7.3⁽⁴⁾ | N/A | N/A | 7.3



Considering the tough landscape for specialty films, the critically acclaimed period drama did impressive business as it expanded nationwide to 845 theaters.

10. **The Martian** FOX
3.3 | 218.6⁽²⁾ | 51.6⁽³⁸⁾ | 326.9 | 545.5

11. **Love the Coopers** LIONSGATE
3.1 | 20.5⁽³⁾ | N/A | N/A | 20.5

12. **Victor Frankenstein** FOX
2.4 | 3.4⁽¹⁾ | 9.9⁽²⁵⁾ | 9.9 | 13.3

The retelling of the classic story from Igor's perspective posted one of Fox's worst openings to date and marked a career low for stars Daniel Radcliffe and James McAvoy.



13. **Trumbo** BLEECKER STREET
1.6 | 2.7⁽⁴⁾ | N/A | N/A | 2.7

14. **Bridge of Spies** DISNEY/FOX
1.4 | 67.6⁽⁷⁾ | 7.4⁽⁵¹⁾ | 27.9 | 95.5

15. **Tamasha** UTV
1 | 1.4⁽¹⁾ | N/A | N/A | 1.4

Source: Rentrak; box-office estimates in \$ millions
(*) Weekends in release; (†) Territories

The Good Wife airs on CBS and Hulu, which will compete with CBS All Access.

TV's New Dilemma: Digital Dollars and a Doomed Future?

'Stop putting precious content on these platforms,' argues an analyst as Disney, others debate streaming deals By Paul Bond and Georg Szalai

R.I.P. NETWORK TELEVISION: 1948-2015." So said writer-producer **Chuck Lorre** on a Nov. 19 vanity card at the end of his CBS sitcom *The Big Bang Theory*. "CBS recently announced that it was bringing back the series *Star Trek*, but not for the CBS network, for a streaming on-demand system called CBS All Access," the card read. "In lieu of flowers, CBS has requested that mourners send them six bucks a month."

Lorre was joking (presumably), but he's joined by a growing number of executives who worry that too much great content already has been licensed to Netflix, Amazon Prime and their ilk. The solution, some analysts argue: Cut 'em off. Now.

Time Warner CEO **Jeffrey Bewkes** hinted at such a strategy Nov. 4 when he said he was "evaluating whether to retain our rights for a longer period of time and forgo or delay certain content licensing." A day later, Disney CEO **Robert Iger** stressed he'll remain flexible with SVOD providers but added, "If we see it's doing damage long term, we'll cut back."

Some argue that third-party SVOD licenses, which have been a key revenue source as the TV syndication market has shrunk, are too important to ignore. But many now believe that, for the good of the industry's

long-term health, licensing should be dialed down. "SVOD is cannibalizing conventional TV viewership and training viewers that they don't have to watch ads," wrote analyst **Todd Juenger** of Bernstein & Co.

While Americans are spending less time watching traditional TV, down 8 percent in the past four years, viewership of digital on-demand content has surged 210 percent, according to eMarketer. OTT is mainstream, with 181 million Americans engaging in it this year. Juenger estimates that CBS, Fox, Time Warner, Disney and NBCUniversal each will generate \$600 million in SVOD revenue this year while Viacom gets \$300 million. Add in AMC, Discovery and Scripps, and the total could top \$3.5 billion for the industry's most active licensors. "When we have run those estimates by company management, the usual response is, 'Our SVOD revenue is higher than that,'" wrote Juenger in a new report.

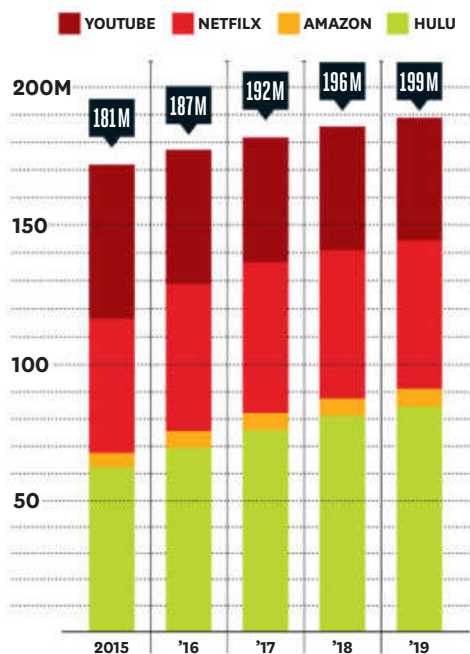
Creating their own paid services would soften the blow from cutting off Netflix and its 43 million U.S. subscribers (and Netflix and others are creating their own fare in preparation). Hulu already is owned by Disney, Fox and NBCU, and Time Warner, which launched HBO Now, is mulling an investment. Sony has PlayStation Vue, Showtime has a standalone

service, and Disney bowed DisneyLife in Europe. Iger, it seems, is thinking about an OTT service in the U.S. that includes content from ESPN, ABC and Disney Channel. "As more great content from Disney and others flow onto SVOD platforms, more time shifts away from live, linear TV, accelerating ratings declines," notes analyst **Rich Greenfield**.

"The content suppliers will have to evolve and migrate as the big bundle dissolves very slowly," Liberty Media chairman **John Malone** said Nov. 12. None of this is to suggest Hollywood will be monolithic in its SVOD approach. Viacom CEO **Philippe Dauman** boasts of using "strategically developed and chosen windows," while CBS chief **Leslie Moonves** said Nov. 11, "We don't feel like Netflix is the Antichrist." **THR**

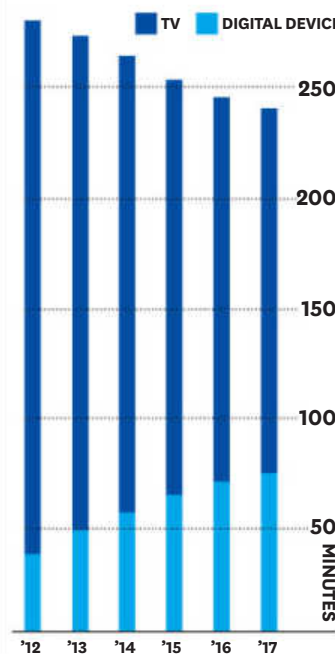
Who's Watching Where and on What

Over-the-top video is expanding in the U.S., with nearly 200 million American users predicted by 2020 via the top 4 providers



Source: eMarketer. "Users" are not synonymous with "subscribers."

As adults in the U.S. watch more video on digital devices, they watch traditional TV less



Source: eMarketer. Ages 18-plus. Digital video devices include connected TVs, OTT devices and video watched via video game consoles.



"WRITTEN WITH INTELLIGENCE AND WRY HUMOR, 'BRIDGE OF SPIES' IS GLOSSY ENTERTAINMENT THAT HAS THE RING OF DEEPER TRUTHS."

NEWSDAY, Rafer Guzman

"'BRIDGE OF SPIES' IS THE PRODUCT OF SOME THOUSAND (OR TEN THOUSAND) DECISIONS THAT ALL HAPPENED TO BE RIGHT, FROM THE CASTING, TO THE CHOICE OF SHOTS, TO THE DIRECTION OF THE ACTORS, TO THE COSTUMES AND ART DIRECTION. THERE IS A GIFT FOR STORY AT WORK HERE, WHICH IS MORE THAN INSTINCTIVE BUT HAS INSTINCT AT ITS CORE, THAT CAN BE DESCRIBED BUT NOT FULLY EXPLAINED. EVERY FILMMAKER TAKES YOU BY THE HAND, BUT ONLY SOME MAKE YOU FORGET ALL ABOUT LETTING GO – AND THEY'RE NEVER THE ONES THAT GRIP THE TIGHTEST."

SAN FRANCISCO CHRONICLE, Mick LaSalle

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BEST PICTURE
STEVEN SPIELBERG
MARC PLATT
KRISTIE MACOSKO KRIEGER

BEST DIRECTOR
STEVEN SPIELBERG

BEST ORIGINAL SCREENPLAY
MATT CHARMAN AND
ETHAN COEN & JOEL COEN

BRIDGE^{OF}SPIES

the REPORT



The Spirit Award noms had some cheering, others jeering, while a bear, Stallone and David O. Russell injected some sudden drama

BEST ACTOR



LEONARDO DICAPRIO | *The Revenant*

Alejandro G. Inarritu's epic was unveiled Nov. 23. Some loved it, others couldn't "bear" its violence, but nearly all felt that this four-time acting nominee can win this time out for his largely silent and very physical performance.

BEST ACTRESS



JENNIFER LAWRENCE | *Joy*

The instant reactions to the first screenings Nov. 28 of David O. Russell's film were all over the place, but nearly everyone agreed that the best thing about the comedy drama is the performance of the director's three-time muse.

BEST SUPPORTING ACTOR



SYLVESTER STALLONE | *Creed*

The biggest surprise of Thanksgiving weekend wasn't that the latest installment in the *Rocky* franchise was making money; it's that this 69-year-old could land his first acting nomination since his best actor nom for the 1976 original.

BEST PICTURE



Carol

One of The Weinstein Co.'s big hopes for this year's Oscars, this 1950s-set drama, about two women who fall in love, led the indie field by landing six Spirit nominations, including citations for director Todd Haynes, screenwriter Phyllis Nagy and stars Cate Blanchett and Rooney Mara.



Room

Because director Lenny Abrahamson is Irish and screenwriter Emma Donoghue is English, its Spirit eligibility was not confirmed until late in the game, and that might explain why the intimate drama was snubbed for best picture. However, lead actress Brie Larson still mustered a nom for herself.



Love & Mercy

The Brian Wilson biopic, directed by Bill Pohlad, also unexpectedly was all but shut out of the Spirit Awards. It got one nom, in the supporting actor category for Paul Dano, who also just claimed a Gotham best actor win for playing the younger version of the troubled Beach Boy composer in the critically hailed film.

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- Variety

"Estonia's official Academy Awards entry in the Best Foreign Language Film race is a handsome World War II drama..."
- Hollywood Reporter

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VARIETY

The Washington Post

**“AS ENLIGHTENING AS IT IS ENTERTAINING,
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'STRAIGHT OUTTA COMPTON' REMINDS VIEWERS NOT ONLY WHO
N.W.A WERE AND WHAT THEY MEANT, BUT ALSO WHY
THEY MATTERED—AND STILL DO.”**

NEW YORK

**“‘STRAIGHT OUTTA COMPTON’ AIMS
TO CROSS CULTURES AND SANCTIFY
THE WISDOM OF THE STREET.
IT MAKES A UNIVERSAL UNDERDOG STORY AND IT
SUCCEEDS ON A VISCERAL LEVEL. AMONG THE MOST POTENT
RAGS-TO-RICHES SHOWBIZ MOVIES EVER MADE.”**

**FOR YOUR CONSIDERATION
In All Categories Including
BEST PICTURE**

**STRAIGHT
OUTTA
COMPTON**



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7 DAYS OF DEALS

KA-CHING!
WHO'S INKING
ON THE DOTTED LINE
THIS WEEK

FULLSCREEN BETS ON A HULU ALUM IN PUSH FOR PAID VIDEO



A YEAR AFTER selling a majority stake in Fullscreen to Otter Media — a joint venture of the Chernin Group and AT&T — CEO **George Stropoulos**' long-term vision for his digital media business is beginning to take shape.

Stropoulos revealed Nov. 30 that he had appointed former Hulu executive **Andy Forssell** as COO. (Former COO **Ezra Cooperstein** remains Fullscreen's president.) The move gives the architect of Hulu's original programming push jurisdiction over day-to-day operations at Fullscreen, which began as a multichannel network for YouTube stars but recently has expanded into production with original films including the coming-of-age story *The Outfield* and such upcoming

serialized projects as a remake of Sid and Marty Krofft's *Electra Woman and Dyna Girl*.

Forssell's biggest priority might be helping Fullscreen turn into a consumer brand through its forthcoming subscription video service. A founding Hulu exec who was senior vp content and distribution for six years before becoming acting CEO for six months following the departure of **Jason Kilar**, Forssell saw the Hollywood studio-owned company grow from a 10-person outfit with many skeptics into a video business



Forssell



Stropoulos

with 5 million subscribers by the time he left in 2013. Stropoulos, who founded Fullscreen in 2011, notes that "Andy's deep experience in online video will help us scale operations and execute our bold vision."

Forssell's appointment comes less than a month after former Oxygen president **Jason Klarman** joined the company as its first chief marketing officer with a mandate to help Fullscreen evolve into a consumer-facing platform. Both hires service the company's ambitions to launch a premium video service — called, simply, Fullscreen — that will compete head-to-head with a growing number of subscription offerings including Kilar's Vessel and the recently launched YouTube Red.

Fullscreen's 2014 sale to Otter, which owns the subscription video sites Crunchyroll and Creativebug, foreshadowed its growth into a paid service. "It's a logical reaction to advertising-only-challenged business models," says **Peter Csathy**, CEO of consulting and investment firm Manatt Digital Media. "It also reflects Hulu-like premium-content aspirations that justify subscription-based pricing." — NATALIE JARVEY

FILM

Reese Witherspoon (CAA, LBI, Hansen Jacobson) and Bold Films will adapt the book *Barbie and Ruth*, which centers on the creator of the Barbie doll.

Tom Cruise (CAA, Greenberg Glusker) is in talks to star in Universal's reboot of *The Mummy*.

Alicia Vikander (UTA, the U.K.'s Tavistock Wood, Finland's Actors in Scandinavia) will join James McAvoy in Wim Wenders' romantic drama *Submergence*.

Kenneth Branagh (WME, Berwick & Kovacik) will direct and star in the Agatha Christie mystery adaptation *Murder on the Orient Express* for Fox.

Mission: Impossible — *Rogue Nation*'s **Christopher McQuarrie** (CAA, Key Creatives, Myman Greenspan) will write, direct and produce *Mission: Impossible 6*.

Music video director **Benny Boom** (ICM, Principato Young, Del Shaw) is in talks to direct a Tupac biopic for Morgan Creek.

IFC has acquired North American rights to the romantic drama *Dixieland*, starring *The Leftovers*' Chris Zylka and *Mad Max: Fury Road*'s Riley Keough.

Envision Media Arts will adapt the sci-fi book series *Dissonance*, with YA author Jennifer Quintenz scripting and producing.

Animation company **TeamTO** will open an 11,000-square-foot studio in the South of France.

Jon Favreau's **Fairview** has sold rights to *Chef* to Abundantia, Eros International and Alumbra for a Hindi-language remake starring Bollywood actor Saif Ali Khan.

TELEVISION

Kevin Bacon (WME, MGMT, Gaines Solomon) will reprise his role in a *Tremors* reboot for Universal Cable and produce with Blumhouse.

Bethenny Frankel (CAA, Grubman Indursky) has formed B Real Productions and signed a deal with Leftfield.

ABC has extended its deal with Dick Clark Productions and the Miss America Organization to air the competition into 2018.

Jonathan Pryce (UTA, the U.K.'s Julian Belfrage), **Michael Kelly** (Innovative, Liebman, Schreck Rose) and *Game of Thrones*' **Oona Chaplin** (the U.K.'s Troika, Magnolia) will join Tom Hardy in *Taboo*, the FX historical drama Hardy co-created.



Oona Chaplin

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Hot new books with Hollywood appeal
BY ANDY LEWIS AND REBECCA FORD

The Expatriates

BY **Janice Y.K. Lee** (Viking)

AGENCIES ICM,

The Park Literary Group

The former *Elle* editor's follow-up to her 2009 period best-seller *The Piano Teacher* depicts three American expatriates in Hong Kong struggling with marriage and motherhood, and it has publishing insiders buzzing ahead of its January unveiling.



The Magic Strings of Frankie Presto

BY **Mitch Albom** (HarperCollins)

AGENCY CAA

Ripe for a big musical feature or a Broadway adaptation, the *Tuesdays With Morrie* author's latest book weaves a mystical tale about the power of music through the life of a talented fictional guitarist who influenced music's biggest icons (including Hank Williams, The Beatles and Elvis Presley).

A Batman Writer's Dark Personal Tale



Dark Night

PAUL DINI HAS SPENT his career writing Batman stories for TV and comics, but now he has put himself on the page. Due out in June, Vertigo's *Dark Night: A True Batman Story* will revisit the Daytime Emmy winner's 1993 mugging that left him with a shattered skull, parts of which doctors said were "powdered on impact." The 121-page graphic novel, drawn by **Eduardo Riso**, finds Dini attempting to recover from his traumatic assault, with the Caped Crusader and his rogues' gallery as his personal Greek chorus. While writing the story, Dini went to bed weeping some nights, including after seeing his attack in art form for the first time. "What makes Batman work is the myth that when life is at its lowest, a hero swings down and helps you. But I was saying, 'There is no hero for me,'" says Dini, who tells *THR* writing the book ultimately proved therapeutic: "I feel stronger. I feel like it's not going to crush me. The answer is, you have to be your own hero." — BORYS KIT

The Big Number

Shoppers who found deals online during Black Friday weekend, outnumbering those at retail locations (102 million), according to a Nov. 29 survey.

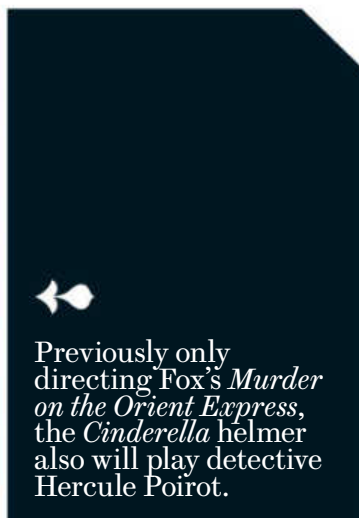
103M



Sonia Braga



Kenneth Branagh



Previously only directing Fox's *Murder on the Orient Express*, the *Cinderella* helmer also will play detective Hercule Poirot.



Kevin Bacon



Benny Boom



Christopher McQuarrie

ITV will air *The Voice U.K.*, replacing the BBC.

CBS has ordered a full season of *Supergirl*. ... **The CW** has ordered additional episodes of *Crazy Ex-Girlfriend* and *iZombie*. ... **Showtime** has ordered the cybercrime docuseries *Dark Net*. ... **FX** has renewed *Fargo*. ... **E!** has ordered the docuseries

L.A. Clippers Dance Squad. ... **Comedy Central** has renewed the stand-up series *The Meltdown*, with Ben Stiller producing and *Silicon Valley*'s Kumail Nanjiani and comedian Jonah Ray hosting. ... **ABC Family** has renewed *The Fosters*. ... **Disney Channel** has renewed *Girl Meets World*. ... **Disney XD** has renewed *Star Wars Rebels*.

This Is Happening's Ryan Jaffe (**Paradigm, Mosaic, Ziffren Brittenham**) will develop the metaphysical comedy *Laid Off* for ABC, with Dan Lin producing.

The Killing's Billy Campbell (**CAA, Link**) will star in the drama *Cardinal* for Canada's CTV, with *Orphan Black*'s Aubrey Nealon showrunning.

DIGITAL

Sonia Braga (**Levity, Schreck Rose**) has joined Marvel's *Luke Cage* for Netflix, which will



Bacall's Manhattan loft.

distribute the Indian film *Gangs of Wasseypur* as an eight-episode series.

Amazon has ordered the 1940s fashion industry drama *The Collection* from *Pretty Little Liars*' Oliver Goldstick, with BBC Worldwide's Lookout Point producing and *The Tudors*' Dearbhla Walsh directing.

THEATER

Weinstein Live Entertainment and France's **Theatre du Chatelet** will open a production of *Singin' in the Rain* on Broadway in 2016.

AUCTIONS

Turner Classic Movies has sold a Dorothy dress worn by Judy Garland in *The Wizard of Oz* for a winning bid of \$1.56 million via Bonhams.

FASHION

Footwear company **Tod's Group** will acquire the French luxury shoe and accessory line Roger Vivier for \$441 million.

REAL ESTATE

The New York apartment home of the late **Lauren Bacall** (**Warburg Realty**) has sold for \$21 million.

Kelsey Grammer and former wife **Camille** (**Coldwell Banker, The Agency**) have sold a Malibu estate for \$12.9 million.

Bruno Mars has sold a house in Hollywood Hills West for \$3.4 million.

Ted Danson and **Mary Steenburgen** (**Teles Properties**) have sold a home in Venice for \$1.77 million.

REP SHEET



▲ *Friday Night Lights*' **Aimee Teegarden** has signed with **Principato Young**.

Shailene Woodley and **Uzo Aduba** have signed with **UTA**.

Emmy Rossum and *Beyond the Lights*' **Nate Parker** have signed with **CAA**.

Justice Smith, who will star on Netflix's *The Get Down*, has signed with **WME**.

NEXT BIG THING



Name Lena Waithe
Reps Paradigm, The Mission, Del Shaw
Why She Matters Netflix's *Master of None* breakout, 31, will produce the comedy *Ain't No Half Steppin* and is prepping a Showtime pilot.

BEST ACTRESS NOMINEE GOTHAM AWARDS

"PAUL WEITZ'S WRY AND INSIGHTFUL MOVIE. THE WONDER THAT IS 'GRANDMA' CAN BE SUMMED UP IN TWO WORDS: LILY TOMLIN."
—A.O. Scott, THE NEW YORK TIMES

"LILY TOMLIN HAS NEVER BEEN BETTER. SHE WORKS MIRACLES AND LEAVES YOU DAZZLED. SAM ELLIOTT IS SUPERB."
—Peter Travers, ROLLING STONE



BEST ACTRESS
LILY TOMLIN

BEST SUPPORTING ACTOR
SAM ELLIOTT

BEST ORIGINAL SCREENPLAY
PAUL WEITZ

GRANDMA

WRITTEN AND DIRECTED BY PAUL WEITZ

SONY PICTURES CLASSICS™

YES, I DID SAY THAT!

A look at who's saying what in entertainment

Compiled by Seth Abramovitch and Brian Porreca

➡ “I honestly wanted to die.”

DAISY RIDLEY

The *Star Wars: The Force Awakens* star, recalling how director J.J. Abrams complained that her acting was “wooden” on the first day of shooting.



➡ “I can’t jump on trampolines anymore. I wet myself.”

KATE WINSLET

The *Steve Jobs* actress, joking about her urinary condition after having three children.

➡ “The last two nights finished me off. I have taken an overdose.”

SINEAD O’CONNOR

The singer, in a Facebook post threatening suicide. She was later found by police, unharmed, in a hotel room in Ireland.

➡ “The most difficult, grueling, excruciating thing that we have ever taken on in our lives.”

WILL SMITH

The *Concussion* star, describing the work that’s gone into his 20-year marriage to Jada Pinkett Smith.

➡ “Anal.”

AMY SCHUMER

The comedian and actress, describing her fantasy date with Bradley Cooper.

➡ “Do you know what God said to me? He said, ‘Your room ain’t ready.’ ”

TRACY MORGAN

The comedian, revealing a conversation he had with God while in a coma for two weeks following a near-fatal car crash in June 2014.

➡ “That’s where they nap, so let’s bring the chair. As a matter of fact, let’s bring the house.”

ROBERT DOWNEY JR.

The *Iron Man* actor, explaining to Jimmy Kimmel that his cats’ comfort led him to ship all his furniture to the Atlanta set of *Captain America: Civil War*.

➡ “You lose touch with reality here. You drive down the street, and you’re constantly reminded of everything you’re either involved in or not involved in.”

CHRIS HEMSWORTH

The *In the Heart of the Sea* star, on how Hollywood can turn one into a narcissist.



"THERE'S NO DENYING THAT
TOM HOOPER AND SCREENWRITER
LUCINDA COXON HAVE DELIVERED
A CINEMATIC LANDMARK."

PETER DEBRUGE, VARIETY



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST PICTURE • BEST DIRECTOR TOM HOOPER
BEST ADAPTED SCREENPLAY LUCINDA COXON

"TOM HOOPER HAS CRAFTED
A WORK OF PROBING
INTELLIGENCE AND
PASSIONATE HEART."

PETER TRAVERS, ROLLING STONE

"LUCINDA COXON'S
BEAUTIFULLY COLLATED
SCREENPLAY TACKLES A
COMPLEX SUBJECT WITH
DIGNITY AND RESPECT."

REX REED, NEW YORK OBSERVER



THE DANISH GIRL

WITH LOVE COMES THE COURAGE TO BE YOURSELF

WORKING TITLE

CORNER

#TheDanishGirl

For more on this film, go to www.FocusGuilds2015.com



FOCUS
FEATURES

About Town

HOLLYWOOD HITS THE RED CARPET

Saban Community Clinic Gala

Beverly Hills, Nov. 23

WHAT ONCE WAS THE L.A. FREE CLINIC has had **Haim Saban's** name over the door since 2008, and he hasn't forgotten to assist with the upkeep. At the Beverly Hilton dinner honoring Sony Pictures Television chairman **Steve Mosko**, the Israeli and American billionaire made the surprise announcement that he would match the \$1.6 million already raised. Noted dinner chair **Ellen Hoberman**: "What's different this year is the spectrum of industry donors" attracted by the honoree. "We've got Hulu, Amazon, Fox Sports — Steve casts a wide net." Mosko said he got involved because he has "been impressed by people in the entertainment industry who support the clinic. They stay involved because they believe in it." — **BILL HIGGINS**



1



3



4

1 From left: Disney/ABC Television Group's Ben Sherwood, Mosko, Showtime's David Nevins and Netflix's Ted Sarandos at the 39th annual dinner gala. Said Mosko, "It's a cross-section of our society who can't afford medical care, and this is a place where they get first-class treatment."

2 Lizzy Caplan (in Roland Mouret).

3 Host Joel McHale (left) and NBC Entertainment chairman Robert Greenblatt.

4 Saban at the gala.

5 Jimmy Smits (left) and Jason Bateman.



5

Girls Inc.

Beverly Hills, Nov. 18



1



1 Cheryl Saban (left) and Gail Abarbanel at the fundraiser, which honors women in entertainment for their willingness to give back. The event raised nearly \$700,000, including more than \$75,000 donated during the lunch.



2

MOSKO, SABAN: ALEX J. BERLINER/ABIMAGES/COURTESY OF SONY. MCHALE, BATEMAN: JASON KEMPIN/GETTY IMAGES. CAPLAN: MICHAEL TRAN/FILMMAGIC. DOUGLAS, FELLOWES, MCCOVEN: THEO WARGO/GETTY IMAGES. MCKAY: KIM WHITE. AVANT, ABARBANEL, SEGALL, BOWEN: ALEX J. BERLINER/ABIMAGES.



International Emmys New York, Nov. 23



1 Michael Douglas (right) presented HBO chairman and CEO Richard Plepler with the Directorate Award. Said Plepler, "We have the best team in the business, and that is the secret to HBO's success."

2 "I want to dedicate this award to all those men and women, many more talented than I, who have never been given the chance to show what they can do," said *Downton Abbey* creator Julian Fellowes, who received the Founders Award.

3 Elizabeth McGovern presented to Fellowes at the New York Hilton.



THR/CODE Silicon Valley Screening Series San Francisco, Nov. 19



From left: CODE Advisors' Quincy Smith, *The Big Short* director Adam McKay and THR awards analyst/SVSS moderator Scott Feinberg. The kickoff of the San Francisco-based screening series was attended by more than a dozen Academy members as well as tech leaders from Yahoo, Google, Microsoft, Andreessen Horowitz, Netflix, GoPro, Airbnb and Uber.

1 Former ambassador Nicole Avant at the 20th annual luncheon at The Beverly Hilton.

2 From left: honorees Lynne Segall, *THR* and *Billboard* executive vp and group publisher; designer Gelila Assefa Puck; The Girls' Lounge founder and CEO Shelley Zalis; Holly Robinson Peete; and Viacom Kids and Family Group president Cyma Zarghami, who said to the girls in the audience, "I feel like we're going to be calling you for advice very shortly."

3 Julie Bowen at the event, which also honored Girls Inc. national scholars, five of whom took the stage to talk about the challenges they have overcome before introducing the high-achieving honorees to the audience.



About Town

RAMBLING REPORTER By Chris Gardner & Rebecca Ford



Disney Uses Force to Keep *Star Wars* Premiere Secret

Intense secrecy has made the *Star Wars: The Force Awakens* world premiere in Los Angeles on Dec. 14 the hottest ticket in town in years. Sources say Disney has been inundated with requests, and those who did receive an invitation Nov. 25 are in the dark about the location: The invite states the event will take place in Hollywood but doesn't list a venue. (Most Disney premieres, including *The Avengers* films, are hosted simultaneously in multiple theaters, such as the TCL Chinese, El Capitan and Dolby.) Meanwhile, members of director **J.J. Abrams'** inner circle are waiting until the premiere or opening day (Dec. 18) to see *The Force Awakens*. **Greg Grunberg**, who has a role in the film, tells *THR*: "J.J. is my best friend, and I talk to him every day, but I don't want to know anything. When I was a

kid, I loved watching the new *Star Wars* when it came out, just like everyone else. Now I want that same excitement." **Steven Spielberg**, an Abrams mentor and longtime colleague of Lucasfilm president **Kathleen Kennedy**, tells *THR*: "Have I seen the new *Star Wars*? Yes, I have! J.J.'s like my brother — we've known each other since he was 14."



Bieber

Bieber Not Sorry for No-Suit Party

Following the recent American Music Awards where **Justin Bieber**

performed, the singer headed to West Hollywood's The Nice Guy to host a private dinner and VIP afterparty. According to a source inside Bieber's camp, he instructed his team to keep executives at bay, saying, "I don't want anyone here whose ass I have to kiss." Bieber combed over the guest list himself. Making the cut: **Selena Gomez**, **Hailee Steinfeld**, **Kylie Jenner**, **Tyga** and **Kourtney Kardashian**.

Only One Pitt to Direct

Angelina Jolie Pitt's latest film, the struggling *By the Sea*, casts her with husband **Brad Pitt** as a troubled married couple in a French town. Her third helming effort (which had earned \$477,819 domestically as of Nov. 29) hasn't inspired her other half to follow in her footsteps. Asked at the film's premiere if he has considered a turn in the

director's chair, Pitt responded instantly: "No, not at all. I have no desire whatsoever." The actor, of course, has found success as a producer — his Plan B Entertainment has been behind the productions of *12 Years a Slave*, *World War Z*, *Selma* and this season's *The Big Short*. Says Pitt to *THR*, "I like my corner of the field."

Suicide Squad's Latest Hero: Fresh Prince?

Suicide Squad actor **Adewale Akinnuoye-Agbaje** tells *THR* that co-star **Will Smith** lobbied to have a



Jolie Pitt



The Fresh Prince made an appearance in the *Suicide Squad* rec room.

"rec room" built in the parking lot at Pinewood Toronto Studios where the cast could bond courtesy of a pingpong table, basketball hoop and DJ booth. "It was a real Disneyland," he says. "There are some things I can't say," he adds with a laugh, before revealing what he can: "There were a lot of birthday parties because there are a lot of Leos in the cast. But we'd watch football, boxing and play music." The Fresh Prince even made a cameo: "There was a DJ set where Will started rapping. He was the one rallying the troops — he shows you how it should be done."

Michael Moore's *Bachelorette* Addiction

The Bachelorette wrapped up season 11 during the summer, and **Michael Moore** has an eye on the next round. "I always watch the first

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-Brian Tallerico, ROGEREBERT.COM

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BEST ORIGINAL SCREENPLAY
Clara Royer and László Nemes

BEST ACTOR Géza Röhrig

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night,” he admitted recently. “I drop in to see what my take is on them, sussing out who they want to get married to. I like to pick who I think will be in the final 10, then I don’t watch for 10 weeks and come back to see.” The filmmaker says he’s better at selecting the ladies (on *The Bachelor*) than the men. “I keep thinking they’ll go for more of the urban guy — remember a few years ago, there was the guy from New York?” he asks, shaking his head and still mourning defeat. **THR**



Moore

Power Dining



Yablans

Tom Ford, Jake Gyllenhaal and Amy Adams visited Mr Chow while shooting Ford’s *Nocturnal Animals*. **Lisa Cholodenko** was in on another day. ... **Barbara Davis and Sandra Stern** were in to Craig’s on the same evening. ... Of late at Croft Alley: **Ted Danson, Harry Styles and Vanessa Hudgens**. ... ICM’s **Eddy Yablans** hit The Peninsula’s rooftop. ... Managers **Darryl Marshak and Alan Mills** stopped in to Ray’s and Stark Bar. ... BRS/Gage’s **Sarabeth Schedeen** took a seat at BLD. ... Recent arrivals at Caulfield’s: **Grace Gummer, Helen Hunt, Busy Philipps and Kevin Connolly**. ... Danson and **Mary Steenburgen** visited Porta Via. **Sean Hayes** stopped by another day. ... **Emmanuelle Chriqui** ordered at The Sycamore Kitchen.

HOT NEW RESTAURANT VIVIANE



The Quick Pitch Formerly Oliverio, the freshly rebranded poolside dining room at the Beverly Hills-adjacent midcentury gem Avalon Hotel is under new management (**Stephane Bombet** of the year-old French-Med hit Terrine). Chef **Michael Hung**, previously of downtown’s Faith & Flower, dishes pastrami-cured wild salmon tartare with ricotta and a shellfish boudin blanc. Order the knockout foie gras torchon presentation with candied butternut squash and cider gelee. **The Inside Dish** **Marilyn Monroe** bunked at the hotel when it was the original Beverly Carlton. 9400 W. Olympic Blvd. — GARY BAUM



Laur (in Nicole Miller) and Mascarenhas.

LAUR & MASCARENHAS

Carla Laur, a commercial endorsements agent at CAA, married **John Mascarenhas**, an adviser to beauty/tech startup MatchCo, on Oct. 10 at a private estate in Palm Springs in front of 150 guests. The couple, who became engaged in December 2014, honeymooned in Italy.

HITCHED, HATCHED, HIRED

Inside the industry’s celebrations and news



Coffey and Groves

WEDDINGS

John Coffey, a talent agent at the Kohner Agency, married **Eva C. Groves** on Nov. 7 at Trinity Lutheran Church in St. Louis, followed by a reception at the Top of the Met. The couple became engaged in September 2014 and honeymooned in Maui.

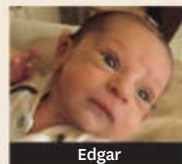
Sofia Vergara married fellow actor **Joe Manganiello** on Nov. 22 at The Breakers resort in Palm Beach, Fla., in front of guests that included Reese Witherspoon, Channing Tatum and Vergara’s *Modern Family* co-stars. The couple became engaged on Christmas Day 2014.

Mary-Kate Olsen, fashion designer and actress, married banker **Olivier Sarkozy** on Nov. 27 in Manhattan. Sarkozy is the half-brother of former French President Nicolas Sarkozy.

Priscila Martinez, co-founder of PR firm The Brand House, married **Emmanuel Gonzalez** on Sept. 26 in Guanajuato, Mexico, with a reception at the San Gabriel museum. The couple will honeymoon in Greece.

BIRTHS

THR associate managing editor **Jennifer Levin** and her husband, director and animator **Pete Levin**, welcomed son **Edgar Moritz** on Nov. 18 at Cedars-Sinai Medical Center in Los Angeles.



Edgar

CONGRATS

Jeffrey Hynick, Ryan LeVine and **Peter Sample** were elevated to partners at Jackoway Tyerman Wertheimer Austen Mandelbaum Morris & Klein.

Eric Weinberger joined Bill Simmons Media Group as president Nov. 23.

ABC Entertainment Group named **Keli Lee** managing director of international content and talent on Nov. 24.

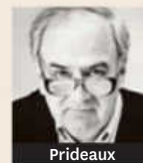
DEATHS

David Canary, who played the twin brothers Adam and Stuart Chandler on the soap opera *All My Children*, died Nov. 16 of natural causes in Wilton, Conn. He was 77.

Andy Ritchie, the comedian whose battle with brain cancer spurred Daniel Tosh and other colleagues to crowd-fund his medical bills, died Nov. 26 in Hollywood. He was 39.

Keith Michell, who played the King of England in the 1970 miniseries *The Six Wives of Henry VIII*, died Nov. 20 in London. He was 89.

Screenwriter, producer and playwright **James Prideaux**, who collaborated with Katharine Hepburn on three telefilms late in her career, died Nov. 18 in West Hills, Calif. He was 88.



Prideaux

Jim Perry, who hosted the NBC game shows *Card Sharks* and *Sale of the Century*, died Nov. 20 of cancer in Ashland, Ore. He was 82.

Elmo Williams, who won an Oscar for his editing on *High Noon*, died Nov. 25 in Brookings, Ore. He was 102.

BIRTHDAYS

DEC. 3

- Anna Chlumsky, 35
- Julianne Moore, 55 ▶
- Amanda Seyfried, 30

DEC. 4

- Fred Armisen, 49
- Jeff Bridges, 66

DEC. 5

- Margaret Cho, 47
- Paula Patton, 40

DEC. 6

- Judd Apatow, 48

DEC. 7

- Shiri Appleby, 37
- Nicholas Hoult, 26

DEC. 8

- Nancy Meyers, 66

DEC. 9

- Beau Bridges, 74
- John Malkovich, 62



CEO, NATIONAL GEOGRAPHIC
GLOBAL NETWORKS

Courtney Monroe

The former HBO marketing guru reveals a 'quality over quantity' vision for the science channel, with help from A-list producers Brian Grazer, Darren Aronofsky and Alex Gibney

By Lacey Rose

DON'T WANT TO DO *PLANET EARTH* FROM 10 networks CEO Courtney Monroe, referring to the then-game-changing nature series on Discovery. "If we're going to do natural history and big science, I want to do the badass version of that." "Badass" is one of several descriptors the Washington, D.C.-based Monroe, 46, employs for her new vision for a U.S. cable network better known for reality shows about survivalists, fishermen and doomsday preppers. Other terms not previously part of the Nat Geo lexicon: "big budget" and "A-list." Monroe, elevated in mid-November from overseeing 200 employees at the U.S. channels division to her current role atop a global portfolio with distribution in 171 countries and 45 languages, got approval from the board for her ambitious plan — "quality over quantity," she says, not the other way around — and has spent recent months pitching it around Hollywood. Making it all possible is corporate parent 21st Century Fox, which revealed in September that it will invest \$725 million and up its ownership stake as the networks become a growth priority for new CEO James Murdoch and his brother Lachlan. Already, Monroe has scored high-profile projects from Brian Grazer, Alex Gibney and Darren Aronofsky. It's all relatively new territory for the Wharton MBA, who spent the bulk of her career at HBO, where she ran marketing. She joined Nat Geo in a CMO role in early 2012 and was elevated to CEO three years later when former chiefs David Lyle and

"When I'm not working, I'm with my kids or doing date nights with my husband and occasional SoulCycle classes when I can get my ass out of bed," jokes Monroe, photographed Nov. 18 at her office in Washington.

Howard T. Owens were pushed out amid stalled ratings. Working closely with Fox Networks Group CEO Peter Rice, Monroe now is tasked with bucking the industrywide trend of lower ratings with programming for a suite of global channels, including Nat Geo Wild and Nat Geo Mundo. Over Cobb salads at the Beverly Wilshire, where the married mother of two often stays during her monthly trips to Los Angeles, she revealed her programming vision for the first time.

You've been making the rounds selling the new Nat Geo. What's the pitch?

I'm on the charm offensive. (*Laughs.*) Look, it's no secret this landscape is changing at an unprecedented pace. The market increasingly only favors the best content and the most resonant brands — there isn't a way to break through without being exceptional, and in the past few years, we've not been exceptional. The National Geographic brand is this preeminent, global brand. It's distinctive and actually stands for something. Now there are some solid, good shows and it's profitable, but we've never really lived up to the promise of it, either from a ratings perspective or from a brand perspective.

Why?

In the past few years, we've just been too concerned about chasing the audiences of some of

our competitors and playing more of a quantity over quality game — a lot of more low-cost hours. This new vision is about quality over quantity. Fewer hours overall, but hours that are significantly higher budget and are high-quality swings from A-level talent.

But still in the science space. How do you avoid veering into eat-your-vegetables territory?

Cosmos was a real tipping point where we saw an appetite for science content. Not boring science or an academic documentary, which nobody is going to watch, myself included. It has to be Hollywood storytelling with incredible CGI and incredible people who know how to tell entertaining stories.

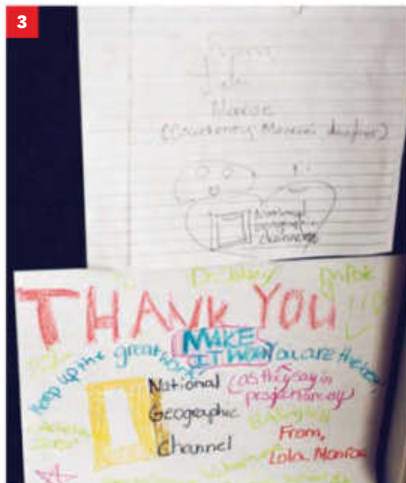
And the response to your pitches?

We haven't been a port of call for the A-level, and that's partly because premium programming hasn't been our ambition and we haven't been able to afford it. Fox is investing heavily in this new vision, as is The National Geographic Society, so we're able to have conversations that we haven't before.

The reality genre, led by cable's male-skewing fare, hasn't generated new hits of late. What happened? There are still some successful franchises. *Wicked Tuna* still performs for us, for instance. But there's been a real saturation, and viewer interest in that type of programming has diminished.



Monroe's Cannes Lion, which she received for her work at HBO, where she spent more than a decade.



1 The Williams alum keeps a stack of business and leadership books on her coffee table. Favorites include *Blockbusters* and *Creativity, Inc.*, both of which she distributed to her entire staff, along with *The First 90 Days*, a gift from Fox International Channels chief Hernan Lopez when she became CEO.
2 Monroe's office is lined with pictures, including one of her with Fox's Rice, National Geographic Society's Gary Knell and first lady Michelle Obama at a Got Your 6 event the channel hosted. She also keeps a shot of *The Sopranos*, the first series she worked on as a marketing executive at HBO.
3 Artwork from her 9-year-old daughter, Lola.

Rupert Murdoch is a prominent climate-change denier. Critics say Fox's increased ownership will lead to a political agenda at Nat Geo. Thoughts?
 First, the Murdochs have had the majority ownership since the network was born. I've been here for almost four years, and they've never given a note. They've never said, "Don't do that program, do this program." Never. And if you need any evidence, even in the recent past, we green-lit *Years of Living Dangerously* and a global water-crisis documentary with Alex Gibney, and I didn't hear a peep.

Your job recently became a global one. How has that impacted your approach to content?

Well, one idea we were kicking around, and still are, is a talk show. What is our version of a John Oliver? But what I learned is that no talk shows translate around the world. Even the most successful ones here don't do well because a lot of the zeitgeisty things they talk about are very U.S. specific. So we very well may not do it now because we're looking for big, global shows.

You bought the doc *He Named Me Malala* with Fox Searchlight. Should we expect more feature docs?
 We did *Restrepo* about five years ago and then for whatever reason abandoned the space. We should 100 percent be in the feature doc space, but in the same way that I'm thinking about scripted, it's not a tonnage play. It's about finding those right opportunities for our brand.

Past and present bosses aside, who are your industry role models?

I look at Bonnie Hammer's career and I'm amazed by her. And then I have so much admiration and respect for John Landgraf [at FX]. I'd be served well if at every juncture that I'm not sure which way to go, I just said, "What would John Landgraf do?" **THR**

Truth be told, that genre of programming was never as successful here as it was on other networks, and that's because I don't believe people come to us to watch that.

You've been looking to hire a head of scripted. What will be the scripted vs. unscripted split?

What we've seen with [Bill O'Reilly's] *Killing* films is that our viewers do have an appetite for scripted, and we were able to attract people to our network who don't typically watch it. Scripted doesn't have to be history, but some degree of factual authenticity is really important. So you're not going to see dragons here.

If you could pluck a show from another network, which would it be?

If *The Americans* were based on real people, that'd be great for us. Unscripted? HBO's *Vice*.

What have your interactions with James and Lachlan Murdoch entailed?

Their level of engagement in our business, given how small a part of the portfolio it is, has been astonishing. James, Lachlan and Peter Rice have been very involved in helping to crystallize the vision and helping me build relationships and open doors to creators who might not have necessarily thought to work with us.

How so?

We were talking about [Earth science series] *One Strange Rock* and the fact that we want to pair somebody with [Planet Earth producers] Nutopia for a really fresh take on it, and it was Peter who said, "You know, Darren Aronofsky has a real personal interest in this subject matter." We would never have known that. We called him, and we had a meeting in two days.

Monroe's New Vision: 5 Bets on the A-List

Rather than do many low-cost hours as her predecessors did, she's focused on fewer — all high-quality, big-budget projects

EXCLUSIVE! DARREN ARONOFSKY

One Strange Rock comes from Aronofsky and members of the *Planet Earth* team. It will re-imagine the natural history and earth science genre with cutting-edge film techniques.



BRIAN GRAZER, RON HOWARD

Red Planet is billed as a six-part "genre-busting" series that follows the quest to survive Mars and the story of those who became a multi-planetary species. *Mad Men*'s Scott Hornbacher is writing.



ALEX GIBNEY

Parched is a hard-hitting look at the global water crisis. From backroom deals to billion-dollar powerhouses, the thriller from the noted documentarian exposes how water is becoming a precious commodity.



JAMES CAMERON

Nat Geo is picking up where Showtime left off, ordering a second installment of climate-change doc series *Years of Living Dangerously* with talent including Jack Black, Don Cheadle and David Letterman.



KEVIN BACON

Nat Geo is developing *In Harm's Way*, with Bacon starring and producing alongside Mark Gordon. It's the story of a captain who in 1945 led his crew to stave off hunger and hypothermia on the USS *Indianapolis*.

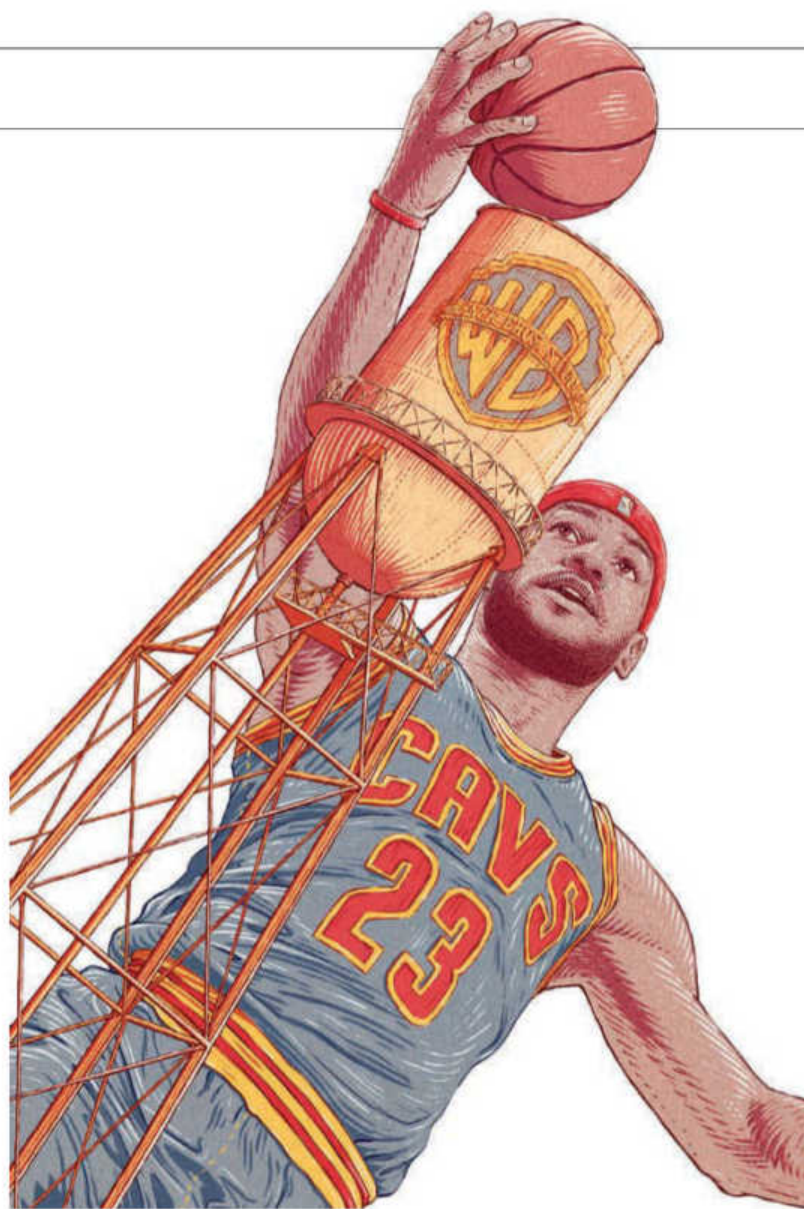


ON JULY 11, 2014, A FEW HOURS after LeBron James revealed in a *Sports Illustrated* letter that he was “coming home” to the Cleveland Cavaliers, the NBA star was on the Nike jet to Rio for the World Cup soccer final. He confided in longtime manager Maverick Carter that he wanted to create a platform where athletes could speak their minds “uninterrupted,” he said, the same way he did in the *SI* piece. Six months later, *Uninterrupted*, self-financed by Carter and James, launched on Turner Sports’ Bleacher Report site as a hub for a series of point-of-view video shorts from athletes.

Now the duo is deepening its partnership with Turner and Warner Bros. The Time Warner companies have invested \$15.8 million in *Uninterrupted* with the goal of creating athlete-centric content for platforms, including mobile, web and social, as well as linear television and film. The venture marks the latest move into entertainment for the NBA star and the further blurring of the lines between sports and entertainment figures.

James, 30, has been featured heavily in *Uninterrupted* video shorts, which offer a peek behind the curtain at athletes’ lives away from the game. Others participating include fighter Ronda Rousey, Golden State Warrior Draymond Green of the NBA, tennis champion Serena Williams and New England Patriots tight end Rob Gronkowski (talking about the media’s handling of the NFL’s Deflategate scandal). “It’s giving athletes an opportunity to have a platform where they can speak about any issue,” James tells *THR*. “They don’t have to wait to be in front of a camera.” Much like Kobe Bryant utilized Derek Jeter’s *The Players’ Tribune* Nov. 29 to reveal his retirement, *Uninterrupted* is “giving athletes a way to connect with their fans” without a traditional media intermediary, adds James.

Carter and James already have a partnership with Warner Bros. through their SpringHill Entertainment shingle, which produces Starz’s *Survivor’s Remorse*, the Disney XD series *Becoming* and



How LeBron Is Raising Athletes’ Hollywood Game

Warner Bros. and Turner are investing millions in the NBA star’s *Uninterrupted* platform as Gronk and others bypass traditional media to become showbiz players

By Marisa Guthrie

the recent Victor Cruz documentary *I Am Giant*, which aired on Showtime. Warners has several other projects in development with SpringHill. Craig Hunegs, president of business strategy at Warner Bros. Television, notes the two deals “blend together.”

“They are speaking to an audience — young men — that we don’t reach easily or readily,” says Hunegs. “When they started sketching out to us what they could do with more investment, it was a no-brainer.”

Bleacher Report is among the most popular sports sites, with 50.7 million unique visitors in October, according to comScore. James already is a social media phenomenon with more than

63 million followers across platforms, according to HoopHype, exponentially more than the next NBA player, Bryant. Though *Players’ Tribune* scored a coup with Bryant’s announcement — the site crashed under heavy traffic — there are differences between the two ventures. “We’re not necessarily the place where any player can come if they want to break news,” notes Carter, who grew up with James in Akron, Ohio. “We’re very selective on the athletes; we feel that they have to fit a certain criteria. We want to create original shows that are authentic to the sports world.”

If athletes are prime drivers on social media, their day jobs naturally limit their extracurricular

activities. But James is well on his way to forging a successful non-NBA career. It is an example that others are attempting to emulate. “One of the attractive things about the athletes participating in a platform like *Uninterrupted* is they get to associate themselves and benefit from Maverick and the team — one of whom is LeBron — and some of the expertise they have in talking to their fans,” says Matt Hong, Turner Sports executive vp and general manager. “They also benefit from the scale of a platform like *Uninterrupted*, which is amplified in a pretty massive way via distribution through Bleacher Report and the Warner Bros. assets.”

Uninterrupted will continue to feature first-person video. But new projects in development include *Dear Football: The 2015 Elite 11 Story*, a documentary series about the nation’s top high school quarterbacks; *5th Quarter Club*, an interview series in which recently retired NBA great Steve Nash interviews other retired athletes; and *The Gronks*, an animated comedy series about the life of the NFL star, who describes it as “a *Family Guy*-type of show.” For Gronkowski, partnering with James is invaluable. “He’s definitely a role model on brand extension,” Gronkowski tells *THR*. “They’re doing an A-plus job.”

Carter and James are taking a platform-agnostic view. In December, *Uninterrupted* will release *Striving for Greatness*, a five-episode series featuring James’ preparation for his 13th NBA season shot entirely in virtual reality with Oculus and airing on *Uninterrupted*’s Facebook page using the platform’s 360-degree feature. Content also will continue to be distributed on the *Uninterrupted* platform on Bleacher

Report, where first-person video will remain core, and Verizon’s go90 network. *Uninterrupted* also has forged a technology deal with Fuisz Media to create, manage and distribute interactive video campaigns, otherwise known as native advertising.

“We’re going to be very strategic,” says Carter. “We’re going to take the content where it can be consumed the best.” **THR**



Carter



Gronkowski

"WRITER AMY SCHUMER MAKES YOU LAUGH TIL IT HURTS...WITH DIRECTOR JUDD APATOW EXPERTLY HARNESSING HER ENERGY, NOT TAMING IT. PROVOCATIVE AND HOWLINGLY FUNNY. SCHUMER'S COMEDY LEAVES MARKS."

- PETER TRAVERS, ROLLING STONE

"ZESTFULLY RAUNCHY. GREAT FUN. AMERICAN COMEDY DOESN'T GET MUCH BETTER THAN 'TRAINWRECK' AT ITS BEST."

- JOE MORGENSTERN, THE WALL STREET JOURNAL



FOR YOUR CONSIDERATION

BEST PICTURE PRODUCED BY JUDD APATOW_{p.g.a.} BARRY MENDEL_{p.g.a.}

BEST ORIGINAL SCREENPLAY AMY SCHUMER

BEST ACTRESS AMY SCHUMER

TRAINWRECK

WRITTEN BY AMY SCHUMER DIRECTED BY JUDD APATOW



How Bloody Is Too Bloody for the Academy?

All guts, no Oscar glory?
DiCaprio's *The Revenant* and
Tarantino's *The Hateful Eight* will
test voters' tolerance for gore

By Stephen Galloway

A FRONTIERSMAN IS IMPALED by an arrow. A bear rips the flesh off Leonardo DiCaprio's back. And then DiCaprio dives off a cliff on a horse, eviscerates the dead beast and scoops out the guts so that he can shelter in its carcass.

Think these scenes from Alejandro G. Inarritu's *The Revenant* (about a 19th century frontiersman who endures appalling conditions as he tracks down the fellow who has betrayed him) might be a bit much for the faint of heart? The Fox and Regency film isn't alone in stretching voters' appetite for gore. In Quentin Tarantino's *The Hateful Eight*, a bullet blasts a man's head to pieces, while a woman (Jennifer Jason Leigh) gets slapped around so much that it isn't quite clear if all her teeth remain.

These two major movies will attempt to out-do each other in the brutality stakes this awards season — and just how willing Oscar voters are to tolerate their extremes may go a long way toward determining whether they emerge as frontrunners in this extraordinarily heated competition.

So far, *Revenant* is drawing all the attention. A pre-Thanksgiving Academy screening led to a few walkouts and a number of moans and groans, even as many audience members were awed by the film's scope and ambition. One otherwise admiring pundit was slammed on social media for tweeting, "Forget women seeing this." But the attention *Revenant* is getting may be simply because more people have seen it than *Hateful Eight*, which The Weinstein Co. is just starting to screen.

"The older members of the Academy will accept a certain amount of violence if the balance of the film pleases them," says film historian Leonard Maltin. "But if, as they leave the theater, the lingering thought is how violent it was, that can be a detriment."



Historically, Academy voters have embraced several ultra-violent pictures, but there seems to be a limit. In 1971, Sam Peckinpah's *Straw Dogs* provoked an outcry because of a prolonged rape scene and a climactic sequence in which Dustin Hoffman goes on a murderous rampage. At the time, Peckinpah had to eliminate some of his picture's more graphic moments to earn an R rating. Even then, what was left proved too much for the Academy, which granted it just one nomination, for best dramatic score (Jerry Fielding).

Nor did Peckinpah's earlier *The Wild Bunch* (1969), widely considered one of the greatest films ever made, fare much better. The movie, which turned the violence of firearms and death into a cinematic ballet, received only two nominations: for adapted screenplay and, again, Fielding's music. (Intriguingly, the same year, a more light-hearted treatment of the same historical characters earned seven noms and won four statuettes. That was *Butch Cassidy and the Sundance Kid*.)

Other violent movies have performed less well than critical esteem might indicate — from Darren Aronofsky's *The Wrestler* (2008), with two acting nominations but none for best picture, to Stanley Kubrick's *A Clockwork Orange* (1971), which pulled in four noms but no wins. The latter's violence led to an outcry and demands for censorship in England — along with reported death threats to Kubrick, leading him and Warner Bros. to withdraw the film

A History of Violence



THE WILD BUNCH
— 1969 —
Sam Peckinpah's bloody Western got two nominations.



STRAW DOGS
— 1971 —
Peckinpah's revenge fantasy scored a lone nomination.



BRAVEHEART
— 1995 —
Mel Gibson's epic won best picture and director ...



PASSION OF THE CHRIST
— 2004 —
... but his visceral Bible story got just three nominations.

from circulation in the U.K. for 27 years.

Mel Gibson's *The Passion of the Christ* (2004), a massive box-office hit that divided critics, earned three nominations, all below-the-line. His earlier picture *Braveheart* (1995), whose highlights included a graphic disembowelment sequence, did win best picture, but only after some of the more exceptional violence was excised following screenings in which several people reportedly threw up.

Braveheart benefited from belonging to the one genre where Oscar voters have turned a blind eye to the brutal: war movies. Indeed, the statuette for best picture and/or director often has rewarded a film that recognizes war in all its horror — from *All Quiet on the Western Front* (1930) to *The Deer Hunter* (1978) to *Platoon* (1986) to *Saving Private Ryan* (1998).

Neither *Hateful Eight* nor *Revenant* is a war movie, but both might take solace in a recent exception to the Academy's no-violence rule: Joel and Ethan Coen's *No Country for Old Men* (2008), which beat *Atonement*, *Juno* and *Michael Clayton* (along with another violent opus, *There Will Be Blood*) to win the Oscar for best picture.

No Country might just signal that, if a movie is good enough, the Academy will overlook its gruesome moments. And an infusion of fresh blood (no pun intended) in the organization's membership could make that more likely. Still, notes Maltin, "It's too soon to know whether they can sway the outcome." **TIER**

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NIKOLA GROZDANOVIC, THE PLAYLIST

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There's a good story in there
somewhere. About one man who tried
to take on the whole world.

DALTON TRUMBO

Well you've got me so far.

KIRK DOUGLAS

And he's a slave who led a revolt
against the Roman Empire.

DALTON TRUMBO

What's the title?

KIRK DOUGLAS

"Spartacus."

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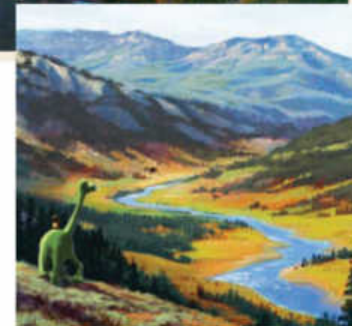
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ANIMATION

How to Make Mountains ... Out of Mountains

For *The Good Dinosaur*, Pixar created Tetons so big an apatosaurus could look tiny By Carolyn Giardina



A finished scene in *The Good Dinosaur* and, below, the concept art that preceded it. Says Jessup of the 18-foot-tall dino Arlo, "He is really dwarfed by this environment."

WHAT DOES THE CLASSIC 1953 Western *Shane* have to do with *The Good Dinosaur*; the new Pixar animated movie about a timid, young dino, Arlo, lost in the great outdoors? Director Peter Sohn says it was one of his sources of inspiration since it was shot in Wyoming's Grand Teton National Park. "A big thing for me was to create an open world that dwarfed Arlo so that his journey would be long and treacherous and beautiful at the same time," he says.

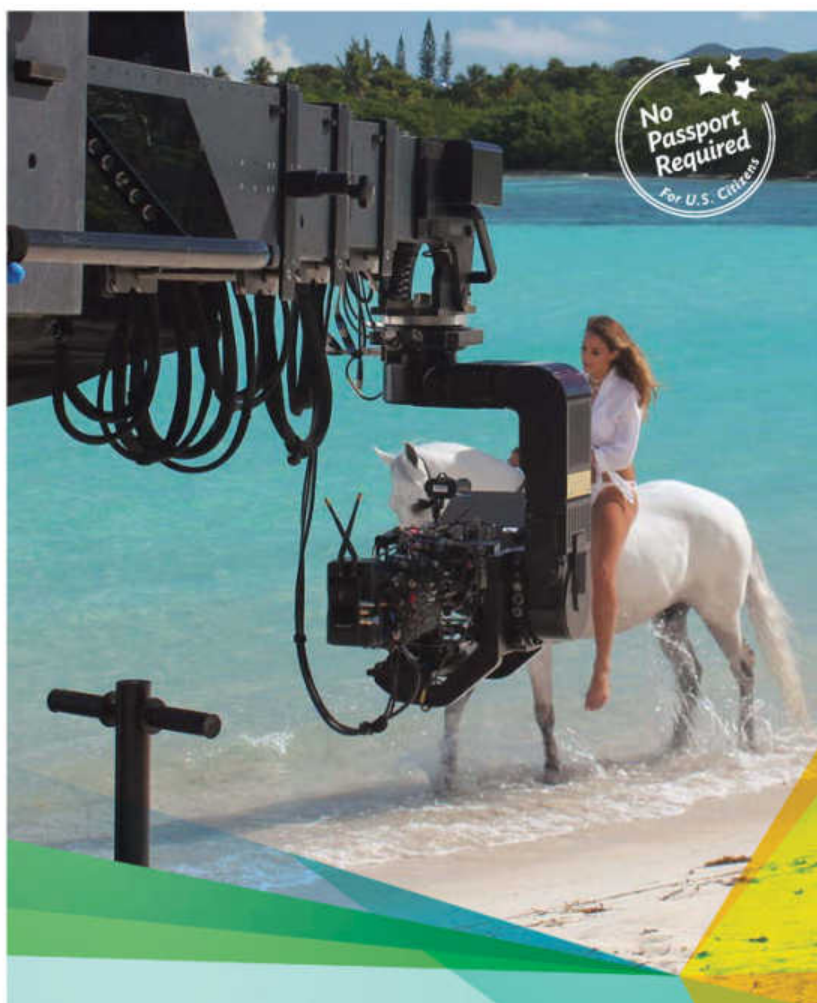
A native New Yorker who only knew the great expanses of the American West from the movies, Sohn admits that after a scouting trip through Wyoming, Idaho and Montana, he was "blown away. A lot of it has to do with the scope of the landscape. It's horizon to horizon, and the graphic quality of these mountains is so huge. What an interesting place to make something as large as a dinosaur feel tiny."



A sample of the footage shot in Wyoming as part of the field research for the movie.

Pixar didn't use traditional matte paintings to depict the environment. Instead, explains Sharon Calahan, the film's director of photography and visual designer, her team utilized data from the U.S. Geological Survey to create the terrain and then customized it, adding trees, rocks and other elements by employing software created for the film as well as existing tools such as the tree-generation software that Pixar developed for 2012's *Brave*.

"We are talking about adding millions of trees and rocks that heightened the awesomeness of nature," says production designer Harley Jessup. "The basalt rock formations are really important and added a very rich, coppery color to the scene." Calahan, who had painted similar landscapes as a hobby, adds, "I approached the lighting on *Good Dinosaur* like a painting, where you see color in a different way than how a camera captures it." **TIER**



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A full-length black and white photograph of Tom Hardy standing in a city street, wearing a dark suit, white shirt, and dark tie. He has a serious expression and is looking slightly to the side.

**"TWO TOM HARDYS
ARE BETTER THAN ONE."**

– The Wrap

"Tom Hardy can act the hell out of any role,
from subtle to blow-the-roof-off. In 'Legend',
he gets to do both, and all stops in between."

– Peter Travers, Rolling Stone

A close-up, color photograph of Tom Hardy's face. He is wearing glasses and has a cigarette in his mouth. The image is slightly out of focus, emphasizing his features.

FOR YOUR CONSIDERATION

**BEST
ACTOR**

**TOM
HARDY**

AS RONNIE KRAY AND REGGIE KRAY

LEGEND



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↑ **DISCO BALLER**
Roger Vivier Sphere stiletto in kidskin suede; \$875, rogervivier.com



↑ **TUXEDO FLAIR**
Sergio Rossi crepe satin heel with button detail; \$995, at Neiman Marcus, Beverly Hills



↑ **EVENING BOOTIE**
Chanel black and gold lace shoe with pearl detail; \$1,225, at Barneys New York, Beverly Hills



← **ART DECO ALLURE**
Paul Andrew Chrysler suede pump; \$995, at Saks Fifth Avenue

PHOTOGRAPHED BY Joseph Shin

The New Gurus of Hollywood

New-age healers no longer are (totally) trippy-dippy: Today's bold-named stars and execs are fessing up to their use of magical facialists, 'mystic' chiropractors and soul coaches: "When a person feels 'felt,' miracles happen" By Merle Ginsberg and Carson Griffith

JAYNE ATKINSON IS ON vacation — somewhere in Baltimore, she says — but her off-duty schedule still includes a phone call with her soul coach, an alternative healer named Denise Lynn. "Close your eyes for a minute, and I'm going to have you look in your body and find the space that doesn't feel safe to live in that feels — well, it doesn't feel safe to go," Lynn, who is based in New York City, instructs Atkinson during the session. "And I want you to tell me what color it is there."

"It's pretty black, honestly," Atkinson says softly.

"And how much water could it hold?" Lynn continues in a soothing, melodic voice.

Atkinson, an actress who is recognizable for her roles on *24* and *House of Cards*, has been utilizing Lynn's services for five years now and has made her an integral part of her family: Lynn conducts couples' sessions with Atkinson and her husband, actor Michael Gill, and also does parental counseling, advising them on their teenage son. The actress certainly is familiar with Lynn's talk of "spirit guides" and "cosmic trash cans" and waxes poetical about her abilities. "The wisdom and guidance she's provided as a conduit and intuitive counselor rearranged my life to make it 100 million times better — I do everything she says," Atkinson, who takes career and even real estate advice from Lynn, admits. "I think maybe it's because I'm an actress and I pride myself in taking direction." Lynn has a client list that includes Paul McCartney, Molly Simms, Dwight Yoakam and executive Adam Sher, and her services come at \$300 to \$450 a pop.

But she is just one popular service-provider in the thriving business loosely defined as "healing." From New York to L.A. and San Francisco, it seems a large portion of the entertainment and tech communities are riddled with ailments, judging from the gainfully employed healers proliferating coast to coast.

A relic of California's woo-woo



culture of the 1960s, when "good vibes" weren't something society snickered at, crystals, hypnotherapy, reiki and ancient studies are back and bigger than ever — just like bell-bottoms! But what do people need healing from, exactly, that antidepressants, Xanax, therapists, masseuses, medical marijuana and bartenders can't fix? According to L.A. healer Bettie Rinehart, the dark, unseen things we wouldn't want to be carrying around.

"I was working with a client, and she's lying on my table in the dark. We've talked for a while and I've done my thing with the rattles and feathers, then suddenly I see a snake go through her. I mean, I *saw* it," Rinehart recounts. "Then at the end of the session, she says, 'It's

so weird, but I saw bright snakes — they were *in* me.' Snakes are symbols of powerful shedding energy. I channeled this medicine, and it came through me to get to her. It was exactly what she needed. And when things get this real, that's what is interesting to me."

An articulate former newspaper journalist with a master's degree in Russian, Rinehart didn't plan on becoming a snake-ridding rattleshaker, but she says she always had a distinct awareness of a different, more spiritual reality. "I was very skeptical, but at the same time, quite attuned to unseen spirits," she says. One day, after a friend's healing hands alleviated Rinehart's persistent migraine, she was hooked. "I began to study

shamanism and went to Peru to learn plant medicine." Ten years later, she's a full-time energy healer with a busy practice populated with writers, actors and artists. "I've studied reiki, Peruvian plants, and shamanism with The Four Winds Society. What I teach people is what they need to learn — whatever it is to allow for more peace inside." Rinehart's prices start at \$110 an hour.

"The skin whisperer," otherwise known as LeAine Dehmer, is a unique Hollywood hybrid: a facialist/healer with a waiting list of three to five months. "You suffered a trauma at age 7," Dehmer whispers soothingly to a client who's reclined in a semi-trance. "Your father was barely present. You won't move forward



Miller

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KENNETH TURAN, *Los Angeles Times*

“‘ROOM’ IS ASTONISHING.

IT DEPICTS THE CAPACITY OF A CHILD – WHEN GUARDED BY A LOVING PARENT – TO PROJECT WARMTH ONTO THE COLDEST, MOST MALEVOLENT ENVIRONMENT. WE’VE SEEN SURVIVAL STORIES FEATURING PEOPLE ON DESERT ISLANDS, BUT IT’S THIS BOY SUSTAINED BY A ROOM THAT’S THE MOST AMAZING.”

DAVID EDELSTEIN, *NEW YORK.*

“THIS IS THE KIND OF FILM YOU NEVER FORGET YOU SAW. ORIGINALLY CRAFTED AND INGENUOUSLY ADAPTED BY EMMA DONOGHUE,

‘ROOM’ BURROWS ITSELF DEEP IN THE MIND AND BECOMES A PERMANENT RESIDENT.”

SANDY COHEN, **AP** Associated Press



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until you let this go.” Then she slathers a rose and tea-leaf holistic facial-synergy blend on the client’s cheeks and massages it in. “And I can also help you with your oily T-zone.”

Dehmer’s intuitive customized facials (lasting up to four hours) are not only anti-aging, but they also release emotional trauma and psychological pain through the pores with touch and talk. Everyone from Oprah’s staff to Frances Fisher, Penelope Ann Miller and manager Joannie Burstein are loyalists who have been “face read” — and these are just the people she can mention. “You’ve got to let your soul out of bondage — even if it’s through the pores” is Dehmer’s mantra. Her facials range from \$250 to \$450.

first client was John Schlesinger. “A famous writer flew me to Texas once a month for two years to work on crippling writer’s block,” he recalls. “After that, he won an Oscar. I debug and upgrade the human operating system and lead them to the end of suffering.” A “clarissant” is how he likes to describes himself: “I feel what you feel. When a person feels ‘felt,’ the miracle happens.” Paul’s magic touch will set you back about \$350 a visit.

New York City’s Dr. Ilan Bohm, a licensed chiropractor who founded the Office of Integrative Medicine on Madison Avenue, arrived at his new-age destination following a more traditional route. “I kind of

when I land in New York,” David Geffen has preached. Gwyneth Paltrow, Meg Ryan, Sienna Miller, Calvin Klein, Barry Levinson and Anjelica Houston, too, have all been under his touch. While he claims what he does is more than just average chiropractor work (by combining his practice with ancient studies), there is a decent amount of treatment of mechanical disorders of the musculoskeletal system involved. He also believes in manifesting your destiny (“I’m really, really big into manifesting”) and taking control of your life. “It’s not new medicine. It’s the oldest medicine there ever was.” But at \$300 to \$500 a visit, the prices are decidedly modern.

Another medically trained professional who spends most of her time paddling away from the mainstream, Beverly Hills osteopath Vicky Vlachonis promotes the body’s innate ability to heal itself. Most famous for the ancient Chinese suction-cupping rituals she performed on Gwyneth Paltrow (who was photographed with the telltale rings on her back), Vlachonis has a client list that reads like a tabloid dream: Cameron Diaz, Nicole Richie, Chris Martin, Katy Perry, Elton John and Claudia Schiffer all seek her help with the mind-body connection. “I use the musculoskeletal system as a decoder ring to diagnose body dysfunction,” she explains. “Our emotions are born

in our nervous system and trigger neurochemical changes, after which hormones are released in your endocrine system. If you have a negative thought, your nervous system will carry the imprint directly through your spinal column to all your vital organs.” Her cure consists of hands-on therapies such as acupuncture, reflexology, craniosacral therapy and, of course, that oft-seen cupping thing. Prices are available upon request.

Many of those dubbing themselves “energy healers” are body workers with an extra touch of what rationalists would call mysticism. Dana Kline, who is based in Santa Monica and charges \$125 an hour, combines massage with ayurvedic techniques, aromatherapy and crystals — her services have been enlisted by a lot of the Paramount staff. Sameer Reddy, a former features editor for *Vogue India*, treats his clientele

(made up of actors and fashion honchos) with what he calls “transformance.” This is meant to be particularly helpful for those transitioning from bad relationships. “A current comes down from my heart chakra and transfers into the person,” is how he describes his work. Prices are available upon request.

And it’s not just the mind and body that need insightful realigning; there’s the subconscious self to be considered. Based in Hollywood’s Sunset Gower Studios, Mary Elizabeth Holmes keeps most of her A-list clients under wraps, but Kenneth Branagh and Alexander Skarsgard offer glowing recommendations on her website (the latter thanking her for a successful audition). Commonly known as the “hypnotherapist to the stars,” Holmes has been sought to help with cancer, insomnia, quitting smoking, creative blocks and all forms of anxiety. Actors in creative slumps get referred by other performers, acting coaches, casting agents — even shrinks: “Auditions create fear and anxiety — fight/flight is how the primitive brain experiences that. Hypnosis goes deeper, integrating the body with the mind. It’s backed up by neuroscience — I help people make a new mind movie.” Prices are available upon request, but it’s bound to be one of the smaller filming budgets in town. **TJR**

“My healer has rearranged my life — I do everything she says. I think maybe it’s because I’m an actress and I pride myself in taking direction.”

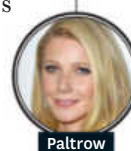
ATKINSON

Most healers, however, tend to concentrate on areas more vast than just the face — and with myriad combos. L.A.-based Harry Paul — aka “Harry the Healer” — has been reenergizing and realigning celebs, writers and producers for more than 26 years using a combination of body work, crystal healing, chakra clearing and shamanism. A former producer himself, Paul says his

create a way for people to be empowered in their lives, just by hearing certain ways of understanding that have been kept a secret from most people,” he explains, albeit vaguely. “I don’t want to know what’s wrong with you, I want to know what’s *right* with you.” Whatever he’s doing, it seems to be working: His patient list is more starry than a night at the Oscars. “Ilan is the first person I call



Klein



Paltrow

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Roma K. Simons



Lucas Johnson-Yahraus

Feature Film Scripts:

- 1st Place: **Tim Drain**—*East of Western* (Action)
2nd Place: **Roma K. Simons**—*Waiting at Hemmle's Cafe* (Drama)
3rd Place: **Lucas Johnson-Yahraus**—*Dusty Road* (Comedy)

Feature Film Judges:

- Rick Berg**, Code Entertainment
Robert Mitas, Furthur Films
Chris Sablan, Original Artists Agency



Christina Strain



Moisés Zamora



Mike Anderson

Television Scripts:

Pilots:

- 1st Place: **Christina Strain**—*The Fox Sister* (One-Hour Pilot)
2nd Place: **Moisés Zamora**—*Second Coming* (One-Hour Pilot)
3rd Place: **Mike Anderson**—*Flawless Execution* (Half-Hour Pilot)

Specs:

- 1st Place: **Judy Bernardino**—*Veep: Mabel* (Half-Hour Spec)
2nd Place: **Lesley Marshall**—*Supernatural: Kill Bill & Ted* (One-Hour Spec)
3rd Place: **Catherine Kelleher**—*Orange Is The New Black: Like A Drug* (One-Hour Spec)



Judy Bernardino



Lesley Marshall



Catherine Kelleher

Television Judges:

- Chelsea Benson**, Echo Lake Entertainment
Rick Berg, Code Entertainment
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CAN GLOBAL FINANCIAL CRISIS BE FUN, TOO?

The Big Short takes that swing as director Adam McKay, author Michael Lewis and an all-star cast, in a freewheeling conversation, discuss the making of their biting satire about Wall Street's 2008 meltdown, victim blaming, Bernie vs. Hillary and what happens if Trump actually gets into the White House

BY MATTHEW BELLONI

PHOTOGRAPHED BY MILLER MOBLEY





"We've shown the movie to economists and finance people, and they all say the same thing: Not enough has changed," says McKay (second from right). He was photographed with (from left) Christian Bale, Lewis, Ryan Gosling and Steve Carell on Nov. 13 at Line 204 Studios in Hollywood.

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SEVENTY-SEVEN PAGES INTO his 2010 best-seller, *The Big Short: Inside the Doomsday Machine*, author Michael Lewis stops to congratulate readers with a “gold star” for getting this far. After all, the detailed analysis of the financial-industry machinations that led to the collapse of the U.S. housing market and the Great Recession (and, arguably, the election of President Obama in 2008) is a whirlwind of such headache-inducing terms as collateralized debt obligations and triple-A tranches woven together by the personal stories of the men who foresaw the implosion and made millions. “Nobody wants to read about credit default swaps,” jokes Lewis today. “And *nobody* wants to see a movie about that.”

Nobody except Adam McKay, the former *Saturday Night Live* writer turned director of such unserious movies as *Anchorman* and *Step Brothers*, who in March 2014 persuaded Brad Pitt’s Plan B production company, Regency and Paramount to let him bring the book to the screen. McKay, 47, co-wrote the script (with Charles Randolph), tackling head-on the complexities of the subject matter and bringing a satirical edge to the material—a funny, angry, Michael Moore-style piece of advocacy in which the entire American financial system is the villain, complete with characters talking incredulously to the audience and actress Margot Robbie explaining subprime mortgages while sipping champagne nude in a bathtub. With Steve Carell on

board as investor Steve Eisman (whose name is changed in the film), Christian Bale as neurologist turned hedge fund manager Dr. Michael Burry and Ryan Gosling as a composite character based on Deutsche Bank trader Greg Lippmann, the \$28 million film came together in January (Pitt took a small role as an angel investor, and Marisa Tomei, Melissa Leo, Finn Wittrock and many others round out a deep cast). In one of the faster turnaround times for a studio movie, *The Big Short* was ready for its well-received premiere Nov. 12, ahead of a Dec. 9 release and a spot in this season’s awards race.

WHO’S WHO IN THE BIG SHORT



STEVE EISMAN
played by
STEVE CARELL



MICHAEL BURRY
played by
CHRISTIAN BALE



GREG LIPPMANN
loosely played by
RYAN GOSLING



The real-life Dr. Burry “came to visit the set a number of times,” says Bale (left, with McKay on a New Orleans soundstage). “We just talked for, it was like eight or nine hours straight.”

While the events of the movie took place nearly a decade ago, the subject matter has been thrust into the spotlight via the presidential campaign. Hillary Clinton, who has accepted \$20 million in campaign contributions and speaking fees from banks and financial institutions, is beating back accusations that, if elected, she might be too cozy with the banks that caused the financial crisis. “Clinton Defends Image of Being Soft on Wall St.” read a front-page *New York Times* headline Nov. 22, a day after the former secretary of state was heckled at a rally in North Carolina. “I have the toughest, most comprehensive programs for dealing with Wall Street,” she told a crowd. Responded a man with a Bernie Sanders sign: “By taking their money!”

Fittingly, Sanders has received money this campaign season from McKay, one of Hollywood’s most reliable Democrat donors, who has given millions to candidates and causes—but not to Hillary this season. McKay stumped for Obama in 2008, helping the candidate ride outrage over the financial collapse and government bailout into the White House, only to see the Obama administration refuse to prosecute the architects of the implosion. It’s a topic McKay addressed when he joined Lewis, 55; Carell, 53; Bale, 41; and Gosling, 35, for a lively group interview and photo shoot Nov. 13.

Obama came into office on the heels of the massive disruption detailed in *The Big Short* and promised to do

something about it. Adam, are you disappointed in him?

MCKAY Oh, heck yeah. They whiffed on that. They really made a bad call. There’s this talk in D.C. that if you put these bankers in jail, you’re putting the economy in jeopardy. No, you’re putting the economy in jeopardy by *not* putting these bankers in jail because it means they’re going to do more of it.

The argument was that Obama didn’t like the bailout, but the alternative would have been Armageddon.

MCKAY Here’s the funny thing: When the paper markets froze, I didn’t even know what that meant. Short-term business lending had frozen, which means that you can’t get fluoride for water for municipalities. Hospitals can’t get medicine. If that had been allowed to stand, we would have had riots in the streets. So there is no question they had to do the bailout, but it’s just the conditions of the bailout and the fact that we even got there. Obama came in, and he didn’t prosecute anyone. His Department of Justice guy [former Attorney General Eric Holder] worked for a law firm [Covington & Burling] that represented a bunch of the big banks. And now he’s back working for that [firm]! So I thought that was a travesty.

Who should have been prosecuted?

MCKAY This is just me, and keep in mind I directed *Step Brothers*, but for sure the shell CDO [collateralized debt obligation] companies that those banks set up, I thought that was flagrant fraud. They would create these fake companies over in Jersey and just feed ’em all the tranches [groups of bad loans] that they couldn’t sell. That’s just flagrantly illegal. I also think the ratings agencies [did not do] any due diligence, just taking those fees. Because, you know, they all went public. They have to keep their stock up. Those were really flagrant.

LEWIS It’s breathtaking to me that Goldman Sachs was creating bonds so that they would fail. So that they could bet against them. That’s just nuts. The whole point of Goldman Sachs is to put a stamp of approval so everybody thinks, “Well, they’ve underwritten [them], they think this is sound.” And instead, they’re perverting the process. It’s pollution in the financial system. That the people who did that at Goldman Sachs didn’t end up in jail, that amazes me.

"That's just the way he gives notes," says Gosling of McKay. "You grab a bag of hamburgers and you go to a graveyard."



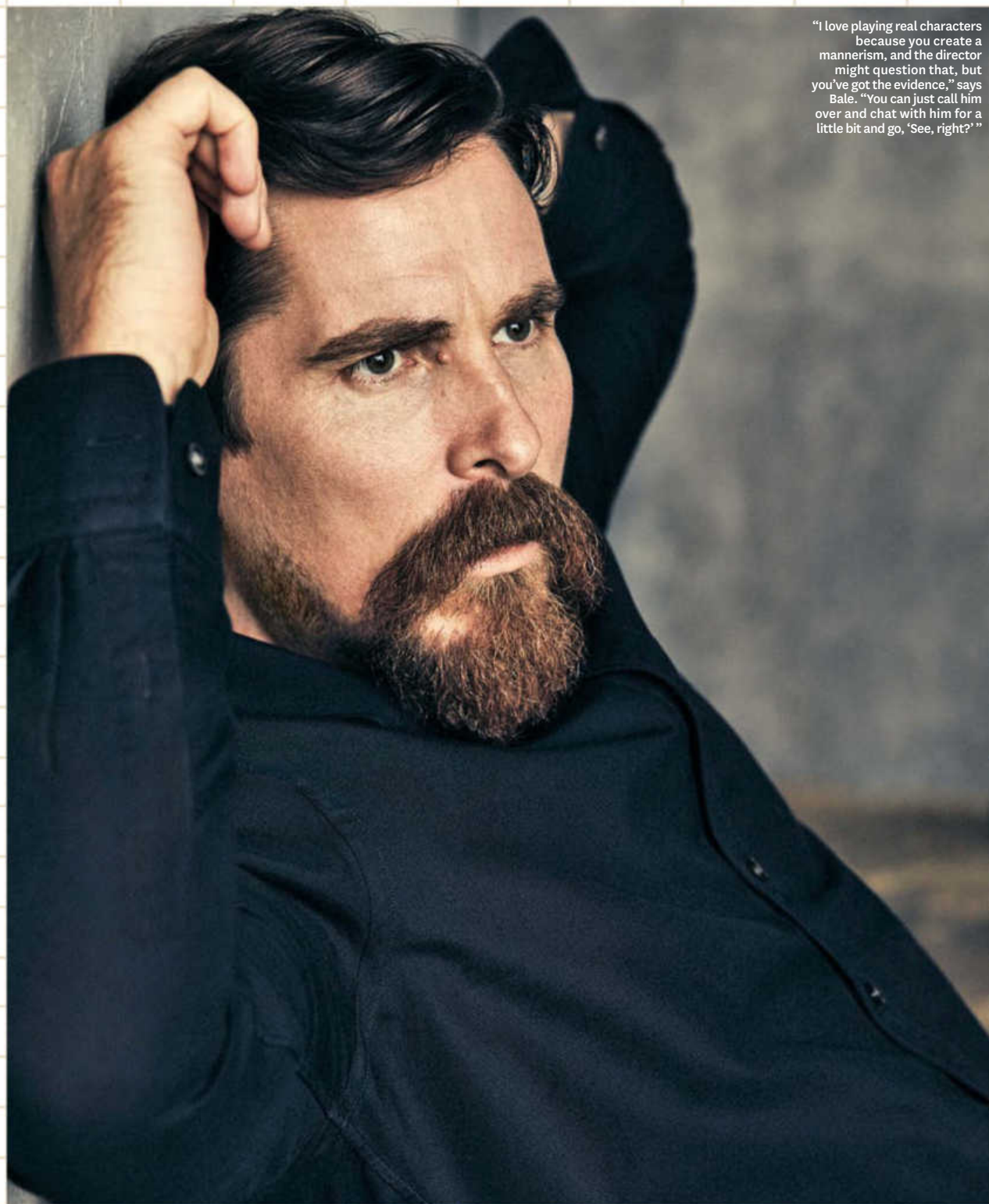
BRAD PITT: 'NOTHING HAS REALLY CHANGED'



Pitt (left) with Paramount's Brad Grey at *The Big Short* premiere Nov. 23 in New York.

In 2013, when Brad Pitt's Plan B production company and Paramount acquired rights to *The Big Short*, Pitt figured he'd play one of the main roles in the financial-meltdown drama, as he did in *Moneyball*, also based on a Michael Lewis book. But when the movie got going in January with Adam McKay set to direct a script he had co-written, Pitt already had committed to star in wife Angelina Jolie Pitt's drama *Africa*. That project ended up falling through (they instead teamed up on *By the Sea*), and Pitt was relegated to a smaller but key role as an angel investor and mentor figure in *The Big Short*. "Truthfully, these guys were all better than I could have been," says Pitt of Bale, Carell and Gosling, all of whom the veteran Pitt worked with for the first time in this film. Pitt and Plan B partners Dede Gardner and Jeremy Kleiner remained as producers on *The Big Short*, along with Arnon Milchan, whose Regency fronted half of the \$28 million budget (Paramount financed the other half and is releasing the film worldwide). And Pitt, 51, who's a supporter of President Obama, says he remains deeply troubled by the issues raised in the film and by the lack of action by the current administration to regulate the financial industry after the 2008 crisis. "Nothing's really changed," he says. "It makes me angry. What I liked about the film is that it tries to explain to people how they got screwed." So what's the answer? "Tougher regulations and more safeguards," says Pitt, who is shooting the Afghanistan conflict satire *War Machine* for Netflix. "And certainly an overhaul of the [credit] ratings agencies. It would be my dream — but, you know ..."

— TATIANA SIEGEL



"I love playing real characters because you create a mannerism, and the director might question that, but you've got the evidence," says Bale. "You can just call him over and chat with him for a little bit and go, 'See, right?'"

Do you think anyone running for president will do anything on this issue? Hillary? Bernie Sanders?

MCKAY Nothing significant, no. I think Bernie Sanders would, but I don't think he'd ever have the Congress to back him; they would block him. It's really about Congress, not so much the president. You could fix this in a week. It's not hard, like have a clearinghouse for derivatives; you can see what's being traded, where the risk is going. Bring back a new version of Glass-Steagall [the law that separated investment and commercial banks, repealed in the 1990s], have a transaction tax and then four other things Michael could say, too.

And Trump would make this worse?

MCKAY Uh, well, Steve Carell loves Trump, so I don't want to cross any lines here. I don't want to get him upset. (*Laughs.*)

CARELL I've made no bones about that. (*Laughs.*)

MCKAY Ryan's a [Ben] Carson guy. Carell's a Trump guy. Trump. That's like, you're treating an appendectomy, would it make it better or worse if you just threw a cat on it? (*Laughs.*) No! That's just raw insanity. Would it help if we set 20 house cats loose in the White House? America starts to crumble at that point.

This is a tough subject to make fun of. Why did you want to do it?

MCKAY What excited me about the book was the idea that you were taken into this really elaborate, complicated world through these characters you identified with that were outsiders, that were vulnerable, that thought differently. It was entertaining; it was tragic. It was sometimes heartbreaking. And yes, a little educational. As far as having a political or policy position to it, I never really looked at it that way.

How much consulting did you do with your real-life subjects?

GOSLING The character I play is loosely based on a real person [Lippmann], but he's also the narrator of the film and the tour guide through this world. It was a challenge because I'm trying to play him

but at the same time have one foot outside of the movie and be almost like a talk show host or something. I wouldn't want someone to play me, unless it was Steve.

CARELL I met with [Eisman]. We had breakfast. I read up on him.

Other than changing his name, was there anything he asked you to alter about him or complaints he had?

CARELL He said he had better hair. That was his one comment. He was very, very proud of his hair. He said, "My wife married me because of my hair."

BALE Michael [Burry] came to visit the set a number of times. And he's a fascinating individual. We just talked for, it was like eight or nine hours straight. I became very fond of him. I love playing real characters because you create a mannerism, and the director might question that, but you've got the evidence. You can just call him over and chat with him for a little bit and go, "See, right?"

The book and the film both go into detail on the kind of person who bets against conventional wisdom or who wagers on bad things happening. Are any of you that kind of person?

LEWIS No. I'm very conventional. The only thing that's odd about me is where I'm from. I grew up in New Orleans, and the rest of the country feels like an alien place to me.

MCKAY Well, the people that take the short position in Wall Street, they don't look healthy.

LEWIS It's absolutely true.

MCKAY It actually takes a toll on you because you're betting against the hope of the future. A lot of these guys look hunched over and pale. It's what happened to Dr. Burry.

BALE Yeah.

MCKAY Dr. Burry almost had part of his lower intestine removed, he was having such stomach issues. As soon as he unwound his position [in credit default swaps], all the problems went away. In some ways, that's the core of the movie, that idea of how hard it is to step away from the pack and say you're wrong. No one wants to do that.

Do you worry audiences will have a hard time rooting for the financial collapse of the country?

MCKAY No, what I loved about it from the book is how complex it is that you're rooting for these guys. The way the market's supposed

to work is, if there's a bad investment, you short it. So they're kind of doing their job. Then the story expands times 10 once they realize they're shorting themselves. They're shorting actual reality. And then it gets scary and very complicated.

How familiar were you all with these issues before signing on?

BALE Familiar to a point.

CARELL We all have personal stories that relate to that time. The minutiae of what went down, no. But when you start peeling away the layers of the fraud and the duplicity, it's incredibly terrifying.

GOSLING [The financial complexities were] all to make you feel stupid so that you don't ask questions.

BALE Most businesses do that, don't they? Certainly lawyers with legalese. The movie industry to a degree does it as well. You think? Because it's all about protecting your own —

LEWIS It's creating a barrier [to the truth].

BALE Protecting your ass.

Have you ever tried to read your own deal on a movie? Hopefully your lawyer understands it because there are only two guys at every studio who do.

MCKAY He's right.

BALE Exactly.

Christian, how was working with Adam different than other directors you've worked with, like Christopher Nolan or David O. Russell?

BALE Adam uses a microphone, so he didn't have to actually look at me. "That's crap; do it again."

MCKAY It's all accurate.

GOSLING Yeah, Adam will only talk to you if you bring a bag of hamburgers and you go to a graveyard.

That sounds like a story.

MCKAY It sounds crazier than [it is]. When you're on the set, there's a crew around you. And I want to have time with the actor. I want somewhere that's quiet. And usually we're hungry. So I get a sack full of hamburgers and I'll look for a graveyard. We go and we sit there in a rainy graveyard for two hours, just talk about acting. [In New Orleans,] there are graveyards everywhere. [Also,] I took Christian into a boiler room for three hours and just screamed at him, mostly in German.

BALE Really helped. I got it.

You've a deep cast of great actors. Got any good stories from the set?



MCKAY Marisa Tomei is a thief. She will take shit out of your trailer. (Laughs.) Finn Wittrock gets in a lot of fights. Here's one of the funniest ones: Billy Magnussen plays one of the mortgage brokers with Max Greenfield. And he's the sweetest guy. He shows up for like two days, and he's a young guy, so he's partying down in New Orleans. At one point, he wants to do his laundry, and he sees a bunch of laundry in the washing machine on our wardrobe truck. He takes it all out, and it's wet, so he just shoves it in the dryer. And then he puts his clothes in the washing machine. What he doesn't realize is, these are like \$15,000 worth of wardrobe for Carell; these are like Brioni tailor-made.

CARELL And the next day I put on my shirt, and I was like, "I couldn't have gotten *this* fat in one day ..."

MCKAY He felt so bad.

CARELL You fired him.

"It's like a horror movie," says Carell of the boom and bust of the 2008 financial crisis. "It's a romp until it's not."



MCKAY I did. I fired and sued him.
GOSLING In front of everyone.
MCKAY It was a public firing.

Since the housing meltdown, real estate prices have skyrocketed again, especially in New York and L.A. Are we in for more trouble?

MCKAY There's no question there's an asset bubble going on across the globe. But the bigger point is we didn't make enough change; the same shenanigans are going on.

What do you hope to accomplish with this film? Is change possible?

MCKAY I hope that people hook with these characters. Then maybe a few conversations start. There have been several presidential debates where they don't even talk about bank reform, which is insanity. It's a movie; you can't really expect it to [cause] some giant change. But if it spurred on conversation, I would be delighted. From the focus groups, it's pretty amazing. We've seen 20 people at a mall argue with each other about the banking system.

The film argues that instead of bankers, poor people and minorities took the blame for the crisis. What do you mean by that?

MCKAY You're seeing it now. Rather than talking about trade policy or minimum wage, rather than talking about business stimulus, instead

what are we mostly talking about with the presidential campaigns? Building a wall to keep immigrants out. We had a census not too long ago, and it actually showed definitively more immigrants are leaving than coming in. So it's *literally* a non-issue. But people don't understand these complex financial structures and instruments. They know something's wrong, and they go toward what they understand. You see the same thing in Greece; there's a rise in the neo-Nazi movement there.

Did working on this movie inspire any of you to be more active in the financial markets?

BALE God, no.

CARELL Not at all. [My money] is in a mattress. I sleep on it every night.

MCKAY I was dumb enough to start thinking I could short things. I was talking to a friend about McDonald's. We were like, McDonald's can't keep selling this food they're selling. They're going to go down! So I called my business manager. I said,

"I want to short McDonald's." And he goes — Lewis knows how funny this is — "I think that's a bad idea. Let me check with our guys and see how it looks." And I go, "OK. Because I really like Shake Shack." And he goes, "Yeah, my guys are long on McDonald's. They say it's very strong. They're in a bunch of mutual funds. The real estate holdings. They are changing their menu." And since that time, McDonald's has gone up 25 percent and Shake Shack's stuck where it was. My guy saved me from that.

Does the U.S. financial system need to fall into chaos for anything to change?

MCKAY Here's the thing: Corruption doesn't work, whether legalized or illegal. It's going to fail. What we're upset about is there is no need to have to go through this. Why don't we pass some basic laws?

LEWIS You see changes in the culture. Since the financial crisis, the relationship of the financial sector to the rest of the society has gotten much more precarious. Any time it's talked about in Washington, nobody is a friend of the banks. It's when it's not talked about it's dangerous because the money then takes over.

Studios often set up screenings with politicians in Washington for movies that raise social issues. Are you trying?

MCKAY They're talking about it. Washington is tricky. Maybe it'll be Trump and Carson. (*Laughs.*) **TIME**

McKay's "qualification for the [directing] job is that he doesn't care what I think," says Lewis.



"Why aren't we learning about this on the news?" McKay asks of the Wall Street fraud detailed in the movie. "Why aren't we learning about it through documentaries? Why isn't it discussed in debates? And what are we hearing about instead?"





Congratulates the
STAR TREK BEYOND
Cast & Crew on
successfully
wrapping
the film





MAKING OF

Sicario

Into the heart of darkness with director Denis Villeneuve as fear and 'doom' clouded his drug-cartel movie, starring Emily Blunt, Josh Brolin and Benicio Del Toro in one of the world's deadliest cities BY AUSTIN SIEGEMUND-BROKA

CROSSING THE BORDER from El Paso, Texas, into Juarez, Mexico, is always dangerous, even for Hollywood filmmakers.

Certain precautions are necessary. For starters, always rent the white SUV; black ones are associated with the cartels who have made Juarez one of the deadliest cities in the Western Hemisphere and ground zero in the Mexican drug war. Also, bring protection. Accompanying director Denis Villeneuve and producers Ed McDonnell and Basil Iwanyk on a research trip in January were two *federales* (federal agents) with machine guns on their laps.

Even so, there was one moment when the tough-as-nails stunt coordinator also in the car — J.J. Perry, an Army veteran — started getting nervous. After the SUV steered onto a secluded road south of the city, past a field filled with thousands of plastic shopping bags — “They told us this is where they dump the bodies,” says McDonnell — the film team realized they were being followed. “I saw J.J. looking around, and his eyes were squinted,” recalls Iwanyk. “He kept looking to the left. Ed and myself, we were alarmed all the time because we’re wimps. When J.J. got alarmed, we were like, ‘Holy shit.’”

But to make *Sicario*, Lionsgate’s drug war drama about a special team of U.S. undercover operatives — starring Emily Blunt as an FBI agent, Benicio Del Toro as the “Sicario” (Spanish for “hitman”) and Josh Brolin as the secretive leader of the group, which has been dispatched to Juarez to kill a drug lord — Villeneuve and his fellow filmmakers took risks with more than just their lives. They took a gamble on the audience.

A sometimes challenging-to-watch verite dive into the shadowy, violent world of narcotic smuggling across the southern border, *Sicario* is filled with disturbing images (dead bodies strung up from a freeway overpass), morally ambiguous characters with little hope of redemption and the farthest thing imaginable from a Hollywood happy ending. In other words, it’s not exactly the feel-good movie of the year. “In most movies, you’re given all the answers on a golden platter,” says Blunt. “But this is a film that give you none of the answers.” And yet, the \$30 million R-rated thriller has hit a chord with audiences, grossing more than \$80 million around the world and garnering outstanding reviews (93 percent on Rotten Tomatoes).

FIVE YEARS AGO, TAYLOR SHERIDAN was an actor who wanted to write. After small roles on *Veronica Mars* and *CSI*, he



landed a recurring role as a policeman on *Sons of Anarchy*. But he spent most of his downtime hanging out with series creator Kurt Sutter in the writers room. “I got very fascinated with the craft of storytelling,” he explains. After a couple of seasons of *Anarchy*, the 46-year-old quit the show and acting altogether. “My wife had just gotten pregnant, and I didn’t want to look at my kid in seven years and say, ‘You can be anything, son, but I can’t go to your baseball game because I have to go to a Windex audition.’ I sat down and wrote *Sicario*.”

Growing up in Texas, Sheridan always had followed the conflict on the border closely. “It’s such a visceral war that was being ignored by our media, and that was infuriating to me,” he says. A “military fanatic,” he’d been researching the specifics of Border Patrol and CIA operations long before he decided to write anything. The first draft took him four months; he found an agent at Gersh and they began pitching the script, but nobody wanted anything to do with it. “Everyone was like, ‘Yeah, I read it, that dark, awful thing you wrote, that macabre hell. It was great!’” says Sheridan. “‘We’re not going to do it, but I’d love to see it if it came out!’”

Then, finally, Sheridan pitched Iwanyk, whose Thunder Road Pictures had just produced *The Town*. “For a tough, potentially nihilistic movie, I found it so emotional,” says Iwanyk. “I laughed at all of [Brolin’s character’s] jokes, and when I found out what happened to Benicio’s and Emily’s characters, I was moved by it.”

While brainstorming potential directors, Iwanyk recalled a conversation with Ben Affleck (the two had worked together on *The Town*) about Villeneuve, the French-Canadian filmmaker whose 2010 drama, *Incendies*, had been Oscar nominated for best foreign language film. Affleck was a big fan, “so I knew Villeneuve was one of the directors I wanted to work with,” says the producer. He sent Sheridan’s script to Villeneuve, who’d just completed the 2013 Hugh Jackman crime drama *Prisoners* and wasn’t anxious to dive into another





1. Blunt and Daniel Kaluuya inside a drug tunnel in *Sicario*.
2. "He wanted me to respect the Mexican side of it, to not make a cliché portrait of a guy twirling his mustache," says Villeneuve (left) of his first meeting with Del Toro. "He wanted me to take care of the Mexican reality."
3. "Maternity's a beautiful experience for Emily, but at the same time, she wanted to go back to work," Villeneuve says of Blunt, who lobbied for her role harder than her co-stars. "She said, 'I need badass. I need something now.' She was hungry to get back into it."
4. Villeneuve had a military adviser on the set at all times to ensure authenticity for characters like Brolin's. "Then I feel secure," says the director. "It's a no-bullshit zone."
5. "It felt like a world that was so alien to what my experience was at that time," says Blunt of *Sicario*.



dark underworld project so soon. But he read it anyway and decided that he had to do it. “I remember going through the pages, and I was engulfed in the feeling of doom,” says Villeneuve, 48. “I was like, ‘Oh no, not again.’”

The director immediately reached out to Del Toro, his first choice for the hitman. But Del Toro, 48, was skeptical. “I’ve done many movies that deal with that topic [*Traffic*, *Savages*], so when the script landed on my desk, I was like, ‘Well, here we go again,’” says the actor, echoing his director’s sentiments. “Then I read it, and it rang true.” Brolin, 47, who felt he didn’t understand his character, was reluctant as well and at first turned down the film. Villeneuve had to drive to the actor’s Los Angeles home to convince him. Of all the stars, only Blunt, 32, was eager — even though she’d just given birth to her first child. “I remember meeting Denis in my pajamas knowing I needed to pump,” she says. “I was like, ‘I can only meet you for an hour before my boobs explode.’ I said, ‘I’m interested as long as you’re not shooting it now.’”

In the months before principal photography began in July 2014, Villeneuve immersed himself in the dual cultures of the border and the government agencies that control it. He interviewed scores of

FBI and DEA agents. The director recalls that whenever he inquired about some of the riskier, extra-judicial strategies that the *Sicario* characters employ (the secret mission into Juarez, for instance), the officers would get tight-lipped. “Whenever they said, ‘Sir, I cannot answer your question,’ I knew I got it right.”

Blunt, meanwhile, did a different sort of research. She learned to fire a machine gun, though she’d had some previous weapons training (thanks to *Edge of Tomorrow*, the 2014 Tom Cruise sci-fi thriller). She also spent a month Skyping with four real-life female FBI agents about their lives: “What music they listen to, whether they have trouble sleeping, whether they’re in a relationship,” Blunt recalls. “They actually go home and watch *Downton Abbey* to decompress. One of them finally confessed she watches *The Office*. She was like, ‘I didn’t want to be weird, but I go home and watch your husband [*Office* star John Krasinski].’”

The first scene Villeneuve shot, in New Mexico, was a raid of the house of suspected kidnappers, when Blunt’s character witnesses firsthand the savagery of the cartels — who made dead bodies “disappear” by sealing them within the house’s walls. The scene, like most of the violent sequences in *Sicario*, would require weeks



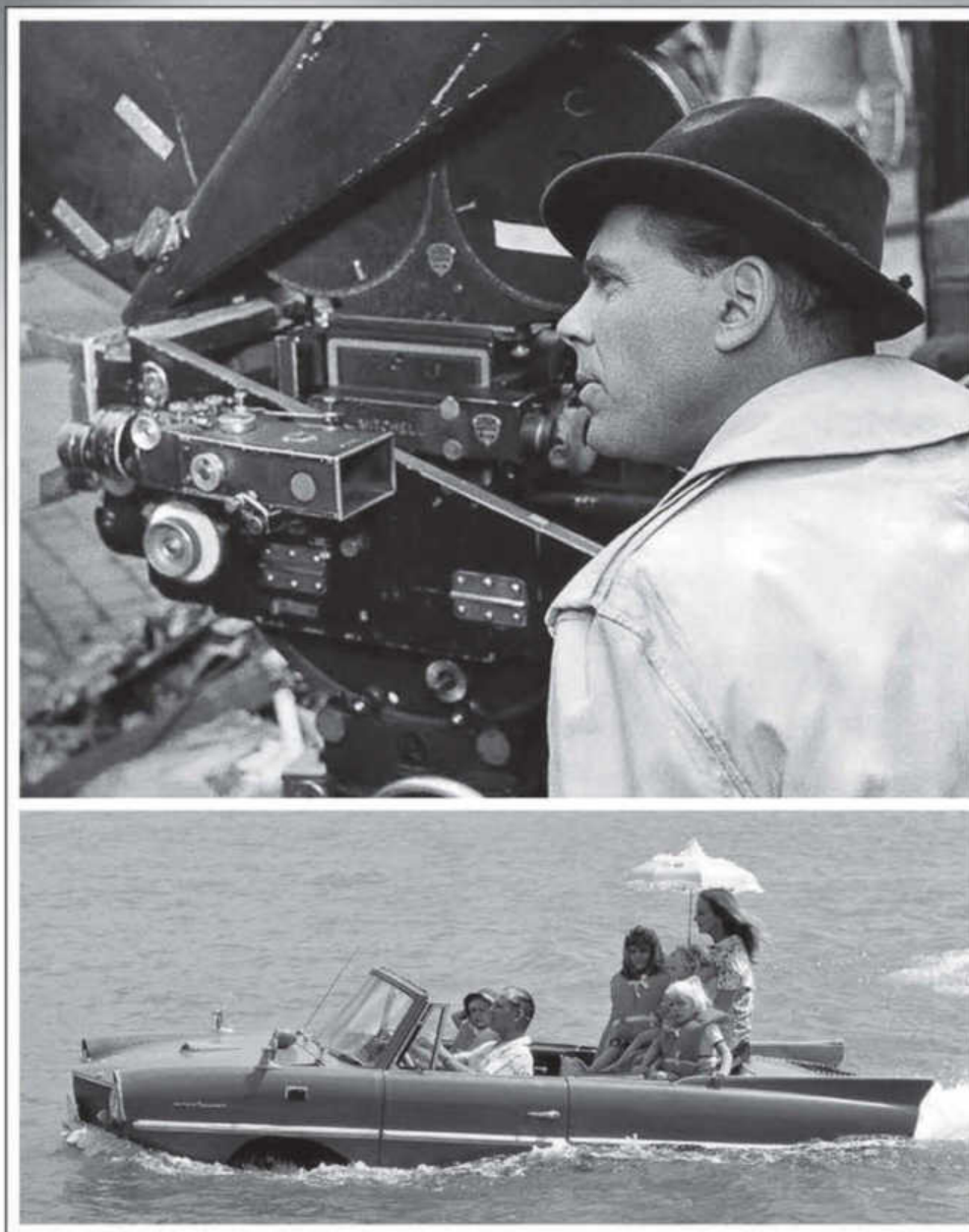
1. From left: Sheridan, Brolin, Del Toro, Blunt, Villeneuve and Deakins at a Sept. 11 *Sicario* party in Toronto. 2. “I love Denis; I think he’s one of the best directors out there,” says Deakins (right). “I love his sensibility. He makes, I think, the kind of films that drew me into the film industry in the first place — films about the real world, real life.”

of drills and practice. “We rehearsed it like a dance,” says Blunt. Cinematographer Roger Deakins, who has lit everything from *Fargo* to *Skyfall* — and was Oscar nominated for *Prisoners* — shot the entire sequence handheld. Other moments required more of a mixed-media approach. For a complicated scene in which a convoy gets shot up on the bridge between El Paso and Juarez, the filmmakers spliced together shots from three locations: overhead shots of the real border and footage from the streets of Mexico City (doubling for Juarez) and a parking lot in Albuquerque, where they built a replica of the bridge. “Shooting in Mexico was a challenge because we were dealing with a lot of logistical challenges,” says Villeneuve. “Tight streets, police cars, real streets with a lot of people on them.”

And then there was the particularly harrowing scene when the team heads into a drug tunnel. It was shot in pitch darkness in the New Mexico desert, filmed almost entirely with military night-vision technology. “I said, ‘I don’t want to do moonlight; it doesn’t make sense,’” says Deakins.

FOR THE MOST PART, THE 50-DAY SHOOT went smoothly, says Iwanyk, the days often ending early — perhaps so the cast and crew could seek sanctuary from the real world they were portraying. During their research trip in Juarez, the filmmakers came across hundreds of posters for missing women; images of them and of the shoes they found in the city’s “killing field” haunted them throughout the shoot. No production day — not even Blunt’s brutal fight scene with a cop (played by Jon Bernthal), after which the actress had trouble sleeping — ended up as harrowing as the producers’ and Villeneuve’s encounter with pursuers in Juarez, which found its way into a scene where Blunt’s convoy travels into the city. “It was scary,” says Iwanyk of the nerve-racking experience. “I’m not going to lie.” **TJR**





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**Tom Hooper*****The Danish Girl***

Shortly after Lili (Eddie Redmayne) and Gerda (Alicia Vikander) have fled to Paris, Lili goes to a peep show.

The striptease artist realizes that Lili is not your typical client but is needing something else, an affirmation of her femininity. Rather than the male gaze centered on a woman as an object of lust, it's a woman's gaze centered on another woman with longing to be accepted as a woman. Eve Stewart built this brilliant set with glass windows, and we realized we had this opportunity for a reflection. So there is this beautiful series of pull-focuses that [cinematographer] Danny Cohen did where we superimpose the reflection of the striptease artist on the reflection of Lili. We're almost suggesting a merging of feminine souls.



'Wow, This Is Not Working at All'

Whether it was cracking the beginning of *Love & Mercy* or nailing the ending of *Concussion*, last-minute improvisation played a part. In their own words, eight directors reveal the intuitive leaps of faith that brought critical scenes to life **BY GREGG KILDAY**

Spike Lee | *Chi-Raq*



There's a eulogy/sermon delivered by John Cusack for an 11-year-old girl murdered by a drive-by. John's character is based on the real-

life Father Michael Pfleger, a white Roman Catholic priest who's head of St. Sabina church, which is where we shot the scene. We did two takes facing John and two takes from behind him. John had to reach the levels of Father Pfleger because many of the extras also were from the church. Even though we weren't filming an actual funeral, he had to bring it or people wouldn't respond. But John did. And that scene lays out in no uncertain terms what the moral foundation of the film is.

**F. Gary Gray*****Straight Outta Compton***

There's a scene where the group N.W.A gets confronted by Torrance police. It wasn't the strongest scene in the script. My approach generally with this movie was to try to be as authentic as possible. I hired real cops to

play the cops in the scene, and I actually hired my assistant, Inny Clemons, to play the black cop. We shaved his beard and gave him an '80s mustache, gave the great majority of the dialogue to him. Early in the morning, when we blocked it and shot the master, it was actually awful. Dr. Dre was on the set watching from the video village, the producers were watching, and I'm thinking to myself, "Wow, this is not working at all." In the scene, the actors have food in their hands. So I took Inny and the cops aside, and I said, "Listen, do me a favor. Why don't you guys take a different approach? Knock the food out of their hands and really go hard-core on these guys." The actors [playing the N.W.A members] didn't expect it because we'd rehearsed something different. But I told them, "Whatever happens, stand your ground, have dignity." My assistant and the other cops really went at it. There was a lot of real, natural tension that came out of this improvised moment, and it ended up becoming one of the best scenes in the movie.



Tom McCarthy | *Spotlight*



In one of the last scenes of the movie, in Marty's [Liev Schreiber] office, Robby [Michael Keaton] comes clean that he'd received a list of 20 priests [accused of sexual abuse] in the '90s. Robby raises the question, "Why didn't we act sooner?" It's a delicate scene where you have six actors, all of whose characters have different objectives. It was all about the emotional, intellectual value of the scene, getting everybody on the same page. We rehearsed it for four hours, which is highly unusual for one of my sets. I could feel the ensemble was fragmenting. They were on different sides of what they thought the scene was about. We shot it from one side of the room, but it became one of those rare times when I had to push a scene into the next day. I went home, not happy with myself. Maybe we were tired, collectively, but I felt the wheels were coming off the wagon. But the next day, Liev was in a different energy and ready. Liev did his speech three or four times, and we were done. Sometimes you can't rush these things.



Danny Boyle *Steve Jobs*

In part two of the film, there are two arguments between Steve [Michael Fassbender] and John Scully [Jeff Daniels] that happen across multiple time frames. It's like 15 minutes of superb actors locked in face-to-face battle. As we did each section, the crew applauded and congratulated us. But when we cut it together the way Aaron [Sorkin] indicated in the script, it didn't have that majesty it had on the floor. Our brilliant editor Elliot Graham couldn't quite lick it. So after we finished the whole film, I forced the unit back into part two. Michael was exhausted because of the mountain he'd just climbed. We shot a single close-up of his face passing across the screen. He said, "What am I thinking about?" I said, "Just imagine what you've been through for the past six weeks." And he cries; there's a tear in his eye. I had no idea how it would help. It was purely instinctive. But when Elliot put it in, it made Steve's revenge, which is the theme of the second part, not just tactical but deeply personal, based on the loss of Apple.



Lenny Abrahamson *Room*

Danny Cohen, our director of photography, and I decided on a strict rule: We

wouldn't cheat; we would limit ourselves to real perspectives, available from inside the walls [of the set we called Room]. But with only 11'x11' to work with, we needed to be able to get the lens right to the edges. The usual way to do this would be to take out walls as needed, allowing the camera body and crew to operate outside the boundary while keeping the lens inside. But there was another major constraint: time. A small child means limited hours, and flying a wall takes time. The solution came from production designer Ethan Tobman. Using the cork tiles to disguise the seams, he constructed the walls from individual 2'x2' panels that could be removed or put back in less than a minute. Our set ended up as a kind of inverted Rubik's Cube, and the capacity to shoot from the edges was a lifesaver.



Peter Landesman | *Concussion*



Concussion ends with a valedictory speech by the movie's protagonist, the forensic pathologist — played by Will Smith — who discovered the concussion disease in American football players. The speech, in front of 600 extras, is his moment of vindication. I'd written

a long version of the speech, knowing I could edit it down in postproduction. But notes were flying in from the studio while I was shooting, and, worn down, I'd rewritten the speech to a fraction of its original length. After I shot a couple of takes, it was clear to me the speech was crap. It lost its poetry and its shape. And the end of the movie wasn't going to work. With daylight waning, I took a walk to figure it out. I grabbed my laptop and wrote a speech from scratch. Twenty minutes later I handed Will the new speech and just started shooting. Will added some stuff. I added some more stuff. Kept shooting, from multiple camera positions, and I got every word. Most of it survived the cut — as if it were always there — and I had the end of the movie.



Bill Pohlad *Love & Mercy*

As originally scripted, *Love & Mercy* was going to begin with the character we call Brian-Present [John

Cusack] in bed, and we'd travel around this mysterious guy and then start to hear what he hears in his head before we go into the Beach Boys era. But after we shot it, it just didn't work. In the edit room, you're always looking for different opportunities. There was a scene we'd shot of Brian-Past [Paul Dano] in the studio, playing piano, that hadn't ended up in the movie, but there was one little bit of it, of Brian sitting by himself, appearing to talk to himself. It had a mystery about it that intrigued me. So we tried that at the head of movie, and from the moment we laid it in, it just felt right. It's really exciting when you hit on those things spontaneously.



40 Screenplays: Love, History, Race, Violence

Escapism? Eh, not so much this season as Oscar's battles are as bloody as *Beasts of No Nation*, serious as *Son of Saul* and heartfelt as *Carol*

BY GREGG KILDAY

The word this awards season is plenty grim, judging by the topics — vengeance and addiction, true crime and race relations — obsessing some of Hollywood's top screenwriters. Escapism is reserved mostly for the overstuffed summer blockbusters, where dialogue often is drowned out by superhero fist-cuffs. Now that the more serious film fare is rolling out, it's all about addressing social issues and zeroing in on characters who are fighting their own demons — whether it's Steve Jobs' ferocious need to succeed in the Aaron Sorkin-penned

Steve Jobs or the dislocation experienced by Charlie Kaufman's inspirational speaker in *Anomalisa*.

Even those movies with triumphant heroes deal with upsetting realities: The crusading journalists in *Spotlight* go up against the Catholic Church's child abuse scandal; in *Trumbo*, Dalton Trumbo must fight political hysteria to recover the use of his name; and *Joy* might be lighter, but Jennifer Lawrence's businesswoman must still overcome lots of chauvinism. Overall, it's a tough, rough world out there.

ADAPTED
SCREENPLAY
—
ORIGINAL
SCREENPLAY

TORN FROM THE HEADLINES

There's no shortage of scripts addressing current issues. Kevin Willmott and Spike Lee tackle violence in the black community in *CHI-RAQ*, while Jonathan Herman and Andrea Berloff confront police brutality in *STRAIGHT OUTTA COMPTON*. Brain damage suffered by National Football League players is front and center in Peter Landesman's *CONCUSSION*, and the war against drugs is at the center of Taylor Sheridan's *SICARIO*. In *SPOTLIGHT*, Josh Singer and Tom McCarthy detail the *Boston Globe* investigation that exposed sexual abuse in the Catholic Church. Cary Fukunaga's *BEASTS OF NO NATION* goes inside an African child army. The 2008 financial meltdown and subprime mortgage crisis are told from the point of view of bankers in Charles Randolph and Adam McKay's *THE BIG SHORT*, based on Michael Lewis' book, and of homeowners in *99 HOMES*, written by Ramin Bahrani and Amir Naderi.



Chi-Raq



Brooklyn

LOVE (IN ALL ITS VARIETIES)

Forget traditional boy-meets-girl stories. In *CAROL*, Phyllis Nagy, working from a Patricia Highsmith novel, serves up a ravishing account of two women in love, while *THE DANISH GIRL*, which Lucinda Coxon adapted from David Ebershoff's novel, looks at the even more complex sexual dynamics between transgender Lili Elbe and her wife. Nick Hornby's *BROOKLYN*, based on a Colm Toibin novel, looks back at the 1950s, where it finds an Irish immigrant to America torn between two lovers; Angelina Jolie Pitt's *BY THE SEA*, set in the 1970s, focuses on a marriage under duress; and Oren Moverman and Michael Alan Lerner's *LOVE & MERCY* cuts between the '60s and the '80s as the support of a good woman helps Brian Wilson reclaim his musical genius.



Trumbo

HISTORY LESSONS, HOLLYWOOD STYLE

Hollywood gets a close-up, not altogether flattering, in John McNamara's *TRUMBO*, adapted from the book by Bruce Cook that recounts how ace screenwriter Dalton Trumbo confronted and survived the blacklist. Dan Rather and producer Mary Mapes, the protagonists of *TRUTH*, which writer-director James Vanderbilt based on Mapes' own memoir, don't emerge as triumphantly after they find themselves at odds with CBS News following their investigation into George W. Bush's National Guard service. Matt Charman and Joel and Ethan Coen travel back to the height of the Cold War in *BRIDGE OF SPIES*, which follows attorney James B. Donovan as he attempts to secure the release of two Americans held by the Russians and East Germans. And Laszlo Nemes and Clara Royer's *SON OF SAUL* revisits the Auschwitz death factory as one prisoner, forced to attend to the dead, tries to give one young victim a proper burial.

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OTHER WORLDS

Things aren't necessarily going to be better in the future. In **MAD MAX: FURY ROAD**, George Miller, Brendan McCarthy and Nico Lathouris conjure up a dry-as-dust apocalyptic landscape. And writer-director Alex Garland's **EX MACHINA** explores the possibility that artificial intelligence is about to give rise to dangerously sentient beings. But **THE MARTIAN**, Drew Goddard's adaptation of Andy Weir's book, does suggest American ingenuity could win out. And **STAR WARS: THE FORCE AWAKENS**, written by Lawrence Kasdan, J.J. Abrams and Michael Arndt, reverts to fantasy while attempting to bring back to life a galaxy far, far away.

Mad Max: Fury Road



45 Years

SENIOR MOMENTS

One of the more encouraging 2015 trends is that older characters are commanding screen time. Italian writer-director Paolo Sorrentino addresses the subject of aging, and how it affects artists, in the playfully titled **YOUTH**. Writer-director Andrew Haigh, adapting David Constantine's short story, presents scenes from a long-standing marriage in **45 YEARS**. Adapting his own play, Alan Bennett offers a portrait of an elderly homeless woman in **THE LADY IN THE VAN**; working from Mitch Cullin's novel, Jeffrey Hatcher provides a fresh take on Sherlock Holmes, living in retirement, in **MR. HOLMES**; writer-director Paul Weitz conjures up an unconventional grandma in **GRANDMA**; and a widow gets a new lease on life in Marc Basch and Brett Haley's **I'LL SEE YOU IN MY DREAMS**.

WOMEN UNDER THE INFLUENCE

Ladies step to the front of the line in such films as writer-director David O. Russell's **JOY**, about a woman who becomes an entrepreneur, and in even greater numbers in Abi Morgan's historically-based **SUFFRAGETTE**. Amy Schumer's comic **TRAINWRECK** takes an unapologetic look at a gal whose life is a bit of a mess. Women must overcome even tougher odds in **ROOM**, Emma Donoghue's tale of a trapped mother and son, which she adapted from her own novel, and **I SMILE BACK**, Paige Dylan and Amy Koppelman's portrait of an addicted suburban mom, adapted from Koppelman's novel. On a lighter note, Pete Docter, Meg LeFauve and Josh Cooley delve deep into the mind of an 11-year-old girl in **INSIDE OUT**.



Suffragette

GUYS BEING GUYS (NOT IN A GOOD WAY)

Lots of adrenaline pumps through both the survival-and-revenge epic **THE REVENANT**, written by Alejandro G. Inarritu and Mark L. Smith, and the neo-Western **THE HATEFUL EIGHT**, from Quentin Tarantino. Men are at their worst in the crime sagas **BLACK MASS**, about Boston's Whitey Bulger, written by Mark Mallouk and Jez Butterworth, and **LEGEND**, about London's Kray brothers,

written by Brian Helgeland. Sports fans looking for more inspirational fare can opt for boxing pic **CREED**,



The Hateful Eight

written by Ryan Coogler and Aaron Covington, based on Sly Stallone's characters. In **STEVE JOBS**, word-smith Aaron Sorkin takes on the Apple co-founder. And, for lonely guys who find themselves in a strange hotel room, there's Charlie Kaufman's **ANOMALISA**.



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For Tambor and Light, their daughter's wedding is a time to reflect.

Transparent

The Amazon series about a trans woman and her fractious family is back for a textured, tumultuous and altogether terrific second season By Tim Goodman

AS SEASON TWO OF *Transparent* opens, you're reminded of several things: First, how much this great show has been missed; second, what an eccentric mess the Pfefferman family is; third, what a wonderful writer and director Jill Soloway is; and finally, what a magnificent performance Jeffrey Tambor gives as protagonist Maura (formerly Mort). As the season premiere proceeds, you'll subsequently be

reminded of how every single member of the cast brings his or her A game to every single scene. That's a pretty impressive set of reminders.

The first episode opens in Palm Springs, with everyone in white for the wedding of Maura's daughter Sarah (Amy Landecker) and Tammy (Melora Hardin). Season one ended with an all-black funeral, so perhaps this is a sign that the show is about to exhale after the prior emotional carnage?

Ah, but this is *Transparent*, and you should know better. Calm and normal is not what this show does.

The wedding is, unsurprisingly, an event ripe for both implosion and explosion — and both happen. But while change is an ongoing, defining theme of *Transparent*, the absence of, or resistance to, change also is an underlying theme. For instance, Maura's son, Josh (Jay Duplass), should know that he can't tell sister Ali (Gaby Hoffmann) a big secret and expect her to keep it. Maura

can't expect the outside world to have evolved at the same pace as her inner circle. Sarah can't expect instant happiness after upending her old life. If *Transparent* has taught us anything, it's that happiness is an elusive destination, and the pursuit of it entails tripping on many obstacles along the way.

While Maura's storyline continues to be the show's engine (she struggles with unintended and unanticipated consequences of her decision to transition into life as a woman), the baggage of Sarah, Josh, Ali and Shelly (Judith Light), Maura's ex-wife and mother of their children, also are on board.

And yet what makes *Transparent* so indelible is that even its soapier elements are rooted in a very specific realism. The drama of the Pfefferman family — the revelation that Josh is a father; the fact that Ali is in love with a woman who slept with her brother; Sarah's sexual fluidity; deep secrets held by both Maura and Shelly — would make *Downton Abbey* or *Scandal* jealous. But the amazing actors and Soloway's plotting and dialogue ensure that it all remains plausible, harrowing, funny and touching.

Season two indeed finds *Transparent* still masterfully in command of its volatile mix, with episode after episode featuring extreme situations handled in often intimate, low-key fashion. It's as if Soloway and her writing staff are throwing a bunch of grenades into the *Transparent* universe and letting the Pfeffermans and their friends absorb their impact, rather than go running and screaming in all directions, a la *Empire* or *Grey's Anatomy*. This is how the painful, unfair, difficult — and yes, sometimes beautiful, happy and memorable — moments of life are processed in the real world. Clinging to that standard of realism while also making space for the idiosyncrasies, flaws and thorniest traits of the characters is the magic recipe that allows Soloway and her show to shine.

It's wonderful to have *Transparent* back.

Airdate Friday, Dec. 11 (Amazon)

The Expanse

It may aim for the stars, but Syfy's futuristic noir is decidedly earthbound

By Daniel J. Fienberg

SYFY'S AMBITIOUS NEW DRAMA *THE Expanse* fails to emerge as much more than a muddle over its first four episodes.

Adapted by Mark Fergus and Hawk Ostby from James S.A. Corey's novels, the show is set in the 23rd century. Humanity has colonized the solar system. The U.N. rules the Earth, Mars has become an independent military power, and major mining operations are underway in the Asteroid Belt, where laborers struggle for the barest of creature comforts while harvesting the resources that power everything.

Working in "The Belt," Thomas Jane's Josephus Miller is a gruff, cynical detective investigating crimes in a blue-collar area rife with sin, poverty and union agitation. His latest case involves the disappearance of a wealthy Earth couple's



daughter. Joining him on the job is gruff, cynical Jim Holden (Steven Strait), the executive officer of the ice freighter *Canterbury*. Meanwhile, Chrisjen Avasarala (Shohreh Aghdashloo), a U.N. deputy undersecretary, is using enhanced interrogation techniques to get information about the potential threat posed by an advocacy group, Outer Planets Alliance.

It isn't that *The Expanse* is necessarily borrowing from *Battlestar Galactica*, *Blade Runner*, *Elysium*, *Snowpiercer* or any of dozens of sci-fi predecessors. But the differences, at least initially, are only in the details. That said, there's fun to be had becoming acquainted with the local patois, observing the subtle deformities of people born and raised in zero gravity or trying to figure out if Miller's ridiculous hat is a

futuristic affectation or a character affectation.

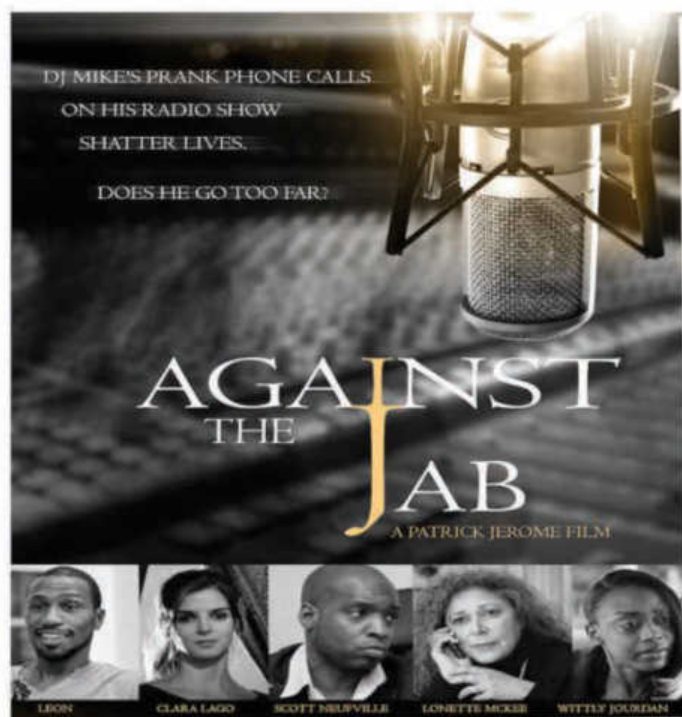
Jane is much more effective at conveying world-weary resignation than Strait. At one point, someone accuses Holden of looking nervous, but the fact is Strait hasn't changed his expression since the beginning of the series.

Better is the caramel-voiced Aghdashloo (24), who has the ability to make you believe she's invested in whatever she's talking about (even if, in this case, it's mostly bureaucratic blather). As an Outer Planets Alliance leader with questionable motives, Jared Harris gets the most intriguing scene in the first four episodes — if only because he's sporting a magnificent nationality-bending accent.

Syfy is trying to dive back into the space race, and *The Expanse* has epic aims. Generosity mandates that it be allowed to unfold at its own rate. Maybe the rote space noir, vessel-in-peril and dying Earth narratives will jell. Maybe the show will come up with a new twist on the "colonizers versus colonized" binary. It's not there yet.

Airdate Monday, Dec. 14 (Syfy)

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AGAINST THE JAB A Film by Patrick Jerome

Against The Jab is now available for rental or purchase on a wide variety of platforms, including Amazon, iTunes, Google and YouTube On Demand. Written, directed and executive produced by veteran independent filmmaker Patrick Jerome, the film stars Leon as radio personality "DJ Mike," host of a Boston based prank phone call driven radio show called "Jab Stab." Other cast members include Scott Neufville, Clara Lago and Lonette McKee, with Jerome himself making an appearance as Detective Paul.

In the film, the lead character DJ Mike makes fun of people's lives with prank calls. Much of the radio banter plays out against dynamic and compelling daily life scenes shot in numerous locations throughout Boston.

In an intensely ironic real life twist, a major, globally reported tragedy based on such a prank occurred on just the second day of filming of *Against The Jab*. On December 7, 2012, Jacintha Saldanha, an Indian nurse who worked at King Edward VII's Hospital Sister Agnes in London, was found dead by apparent suicide, three days after receiving and falling for a prank phone call as part of a radio stunt. In the prank call, the hosts of the Australian radio program "Hot30 Countdown," broadcast on the Southern Cross Austereo-owned station 2Day FM in Sydney, called Saldanha's hospital and impersonated the Queen and the Prince of Wales enquiring about the health of the Duchess of Cambridge, who was a patient there at the time. Saldanha fell for the hoax and transferred the call to the nurse looking after the Duchess.

"Members of my crew heard the breaking story and wondered if we should rewrite anything before continuing filming," Jerome says. "I said no, because the real life story showed the potential consequences of radio pranks just as we were depicting in the film. The topic became more poignant, powerful and culturally relevant than ever before." (Written By Thomas Estey)



Writer/Director
Patrick Jerome

Director's statement:

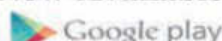
"Most of my films are based on true stories or inspired by real events that spark my creativity and desire to build a unique narrative. I heard a bunch of prank phone calls and I got hooked on them. Like most people, I found them entertaining but fraught with potential peril. As an artist, I was attracted to the dynamic of these calls, which have built in comedy, drama and risky situations for those on the receiving end. As a storyteller I saw potential in the subject and wanted to make a film about it."



For more Information Contact:
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Wuba, the baby creature in *Monster Hunt*, has become a pop-culture phenomenon in China.



Hui (left) and actor Jing Boran on the set of *Monster Hunt*.

CINEASIA PREVIEW

THE STORY OF CHINA'S BIGGEST HIT

CineAsia honoree Raman Hui discusses turning an old folk tale into *Monster Hunt*, a CGI-driven fantasy epic that has become the highest-grossing film ever released in his country By Abid Rahman

JUST A FEW MONTH AGO, IT'S unlikely that people outside of China would have heard of director **Raman Hui**. But now that his fantasy adventure *Monster Hunt* has earned more than \$380 million at the box office, the world has taken notice. The film — about a baby monster raised by humans in medieval China — is the biggest movie ever released in his country, recently topping Universal's *Furious 7*. "I thought I was making a small movie in China, but the news made it all the way back to Hollywood," says Hui, recounting the call he received from his former boss at DreamWorks Animation, **Jeffrey Katzenberg**, who rang to congratulate him on *Monster Hunt*'s success (Hui co-directed 2007's *Shrek the Third* for DWA). Hui, named director of the year at Hong Kong's annual CineAsia conference, talked to *THR* about his film's unexpected success.

What inspired *Monster Hunt*?

I always wanted to do something with Chinese-style monsters. American monsters are scary, but I didn't want

to make a scary movie. I wanted to do something more family friendly. We took inspiration from an old Chinese book — the title is roughly translated as "Mountain Ocean Script." It's a weird book from old China, a bit like Nat Geo with descriptions of monsters living in the mountains.

I kind of based the monsters on the descriptions in that book.

When did you realize you may have a hit on your hands?

We started doing road shows very early and pushing the idea that it wasn't a horror movie. I remember

my first screening in Xian in western China. We screened it to 1,000 students, and they were laughing and clapping. But the success was a complete surprise.

It's become a pop-culture phenomenon in China, right?

The pop-culture phenomenon has been shocking. Wuba [the baby monster in the film] has become very popular. I've seen lots of pirate advertising; people using images and characters from the film without

permission. If you go to Taobao, which is like a Chinese version of eBay, you can find so many fake stuffed Wuba online. We have to look at the piracy as a compliment, otherwise you'd go crazy.

What does the success of *Monster Hunt* signal for Chinese cinema in the short- and medium-term?

It shows that Chinese audiences are open to new things. China has made lots of fantasy films before, but none that was really family oriented. Now there may be a trend to make these type of films.

What does it mean to you to be honored at CineAsia?

This award actually belongs to the cast and crew who helped so tremendously to make this dream come true. I am extremely lucky to have this opportunity to work with [producer] **Bill Kong** and this amazing, fun group of talents. They have taught me and coached me with great patience throughout the process. This award also belongs to the audience, who have shown their love and support for *Monster Hunt*. I am so honored to be part of this. **THR**

CineAsia 2015: The Honorees



YU DONG
CineAsia Icon

Yu, CEO and founder of Bona Film Group, established the Chinese studio and distributor in 1999, and it became the first privately owned film distributor in the country. Under his tenure, Bona has produced and distributed such Chinese blockbusters as **Tsui Hark's** thriller *The Taking of Tiger Mountain 3D* and **Wong Jing's** action comedy *From Vegas to Macau*.



SEO JUNG
Exhibitor of the Year

Seo, CEO of Asian multiplex cinema chain CJ CGV, successfully expanded the South Korean company's business to China, Malaysia, Vietnam and Indonesia. The company now is setting its sights on the U.S. and Latin America, with plans to operate 10,000 screens around the world by 2020. Currently the 10th largest international multiplex operator, CJ aims to become the largest chain in the world.



JACK LEDWITH
Distributor of the Year

It's safe to say Ledwith, Universal's managing director of international distribution and marketing, has had a very good year. He was instrumental in the global release of *Furious 7* and *Jurassic World*, which helped propel Universal to a record worldwide gross of \$6.7 billion (and counting). CineAsia also will honor *Furious 7* with the Rentrak Asia-Pacific Box Office Achievement Award.

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DUBAI FILM FESTIVAL

DUBAI: TOP DOG AND ALONE AGAIN

As the Abu Dhabi fest disappears, the Middle East's most prominent film event is poised for a major comeback with *Room*, *Concussion* and *Spotlight* on the schedule By Alex Ritman

IF EVER THERE WAS A STUTTER in the Dubai International Film Festival's steady 12-year history, it was the 2014 fest. Amid reports of significant cuts, the event was scaled back considerably: Its thriving co-production platform was removed, as were the Asia/Africa awards program and the Interchange lab and fund.

Those visiting for the first time might not have noticed — the festival nonetheless managed to attract such A-list Hollywood talent as **Cate Blanchett** and **Emily Blunt** — but regular attendees remarked on the relative quiet surrounding the

usually bustling Madinat Arena, the event's near-beachside hub. One critic described it as the “weakest in recent memory.”

But one year later, the tide appears to have turned.

In May, it was announced that the Abu Dhabi Film Festival would be shuttered after eight years. The event never hit the same heights as Dubai, but its October date — less than two months before that of its neighbor — and similar quest to lure big-name films and talent from around the world put the two fests in clear competition with each other.

However, with Abu Dhabi off the film calendar (with many saying its demise was caused by this perceived competition), things seem easier for DIFF's programming team.

“There might have been a couple of films that would have screened at other festivals that are now premiering with us,” says DIFF managing director **Shivani Pandya**, adding that her event's new status as the United Arab Emirates' sole major film festival places more responsibility on its shoulders.

On the schedule this year is a strong sampling of awards hopefuls. **Lenny Abrahamson's** Oscar-tipped Toronto fest winner *Room* kicks things off, followed by screenings of *Concussion*, *Spotlight*, *Suffragette*, *Truth* and closing film *The Big Short*.

Elsewhere, Netflix content chief **Ted Sarandos** will offer one of the more interesting industry events, an “In Conversation With” via video link-up. Netflix's DIFF debut comes at a key moment, with the streaming video giant expected to launch in the Middle East by the end of 2016 as part of its expansion plans. Reports have the company already hiring for the rollout.

An Arab Netflix would enter a relatively quiet yet fertile streaming marketplace (many in the region have Netflix accounts they access via VPN) but could, says Pandya, further DIFF's major ambition of getting regional films seen by audiences without relying on theatrical releases.

Whether DIFF returns to the heights of 2011, when it welcomed **Tom Cruise** and the world premiere of *Mission: Impossible* —

Ghost Protocol, remains to be seen. But the city's recent hosting duties for the shoot of *Star Trek Beyond* and Abu Dhabi's soon-to-be-impossible-to-miss starring role in *Star Wars: The Force Awakens* certainly help put the UAE back on Hollywood execs' radar.

Says Pandya, “It's going to be an interesting year.” **TJR**



Opening-night film *Room*.

Blunt at opening night of the 2014 Dubai fest.



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Dubai police car: the \$1.6 million Bugatti Veyron.

Take a \$1.6 Million Bugatti Ride

If the wait to buy your own overpriced set of wheels is a little too long, you could try to get yourself arrested. Dubai police have a fleet of luxury cars unlike any other in the world, including a McLaren MP4-12C, an Aston Martin One-77, a Ferrari FF and a Bugatti Veyron.

Eat a \$1,000 Cupcake

Only Dubai would give the cupcake this sort of decadent spin. The Golden Phoenix — designed for a local bakery — offers Italian chocolate, Ugandan vanilla beans and, yes, edible gold, plus a 24-karat gold stand and spoon (which, thankfully, you get to keep).

Drive a \$3.4 Million Supercar

The Lykan HyperSport might be only the world's third-most expensive car at \$3.4 million, but it claimed major bragging rights when featured in *Furious 7*, shot in Abu Dhabi. It goes from 0 to 60 mph in 2.8 seconds with a top speed of 239 mph.

Buy an Apartment for \$48 Million

The 4,000-square-foot penthouse that sits atop the One at Palm Jumeirah development is a veritable box ticker of local indulgences. Built on a man-made island? Check. 12-space garage? Check. Balcony area bigger than most L.A. rentals? Check!

UCLA DIRECTING FACULTY SEARCH



JOB DESCRIPTION

The Department of Film, Television and Digital Media within the UCLA School of Theater, Film and Television invites applicants seeking a tenured faculty position in Film and Television Directing. This senior level professor is responsible for teaching a variety of courses in narrative film preproduction, directing, and postproduction at the BA and MFA levels. Special consideration will be given to applicants who emphasize social responsibility and diversity in their creative work but all applicants must be able to lead students through a range of creative and practical approaches to making films with consideration for the relationships between creativity, storytelling and production feasibility. The position involves teaching skill-specific and project-oriented courses. The successful candidate will teach courses in narrative filmmaking

and will be expected to participate fully in university and department service.

Graduate degree in filmmaking or equivalent professional experience required. We are looking for an established, currently active director with a national/international reputation who possesses the highest levels of artistic excellence and skill. We are especially interested in candidates with experience in creating films with a focus on social impact and an understanding of diverse production environments and production conditions. Demonstrated professional and teaching capacity in related areas such as working with actors and screenwriting is a plus. We welcome candidates whose experience in teaching, research or community service has prepared them to contribute to our commitment to diversity and excellence.

Rank/Salary: We are seeking applicants who qualify for appointment to a tenured faculty position in the Film, Television & Digital Media Department. Salary will be commensurate with background and experience.

Application: Please submit an electronic version of your CV, link to creative work, the names of 3-5 references who may be contacted regarding your application, and a cover letter of no more than 3 pages that illustrates your particular suitability for the position. Please address your materials to Professor Thomas Denove – Chair of the Search Committee.

Please apply at:
<https://recruit.apo.ucla.edu/apply/JPF01805>

Application Deadline:
Applications should be received by Dec. 18th 2015 or until filled.

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The vision of the School of Theater, Film and Television is to serve as a premier interdisciplinary global professional school that develops outstanding humanistic storytellers, industry leaders and scholars whose diverse, innovative voices enlighten, engage and inspire change for a better world.

UCLA SCREENWRITING FACULTY SEARCH



JOB DESCRIPTION

The Department of Film, Television and Digital Media within the UCLA School of Theater, Film and Television invites applicants seeking a tenured faculty position in Screenwriting. This senior level professor is responsible for teaching a variety of courses in narrative film and television writing at the BA and MFA levels. Special consideration will be given to applicants who emphasize social responsibility and diversity in their creative work, but all applicants must be able to lead students through a range of creative and practical approaches to writing films with consideration for the relationship between creativity and storytelling. The successful candidate will teach courses in narrative film and television writing and will be expected to participate fully in university and department service.

We are looking for an established, currently

active screenwriter with a national/international reputation who possesses the highest levels of artistic excellence and skill

The ideal candidate will have an MFA in Screenwriting from an accredited institution plus professional experience in screenwriting. WGA membership preferred. S/he will have had experience teaching large-enrollment lecture courses in screenwriting fundamentals, and in teaching limited-enrollment advanced screenwriting seminars/workshops. especially interested in candidates with experience in writing for film and/or television with a focus on. We are social impact and an understanding of diverse storytelling environments. Demonstrated professional and teaching capacity in related areas is essential. We welcome candidates whose experience in teaching, research, and community service has prepared them to contribute to our commitment to diversity and excellence.

Rank/Salary: We are seeking applicants who qualify for appointment to a tenured faculty position in the Film, Television & Digital Media Department. Salary will be commensurate with background and experience.

Application: Please submit an electronic version of your CV, the names of 3-5 references who may be contacted regarding your application, and a cover letter of no more than 3 pages that illustrates your particular suitability for the position. Please address your materials to Professor Richard Walter – Chair of the Search Committee.

Application Deadline: **Applications should be received by Dec. 18th 2015 or until filled.**

Please apply at:
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8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history

Jackson as the Scarecrow outside The Cyclone in Brooklyn's Coney Island in *The Wiz*.

In 1978, *The Wiz* Went From Broadway to Bust

THE WIZ IS THE KIND OF MOVIE that crushes hearts in the film business. The 1978 Sidney Lumet-directed, Rob Cohen-produced musical based on the Broadway hit was thought to be an unstoppable blockbuster. Previews had audiences cheering. The soundtrack had the hit single "Ease on Down the Road." *THR*'s review began, "To put it succinctly, *The Wiz*, a Universal-Motown production, spells money in the bank for exhibitors." And then, kerplunk: The \$22 million production grossed \$21 million domestically. The film was a Manhattan-set, African-American-led update of *The Wizard of Oz*, with Dorothy as a 24-year-old Harlem kindergarten teacher. To say the film had great elements is a massive understatement: There's Diana Ross as Dorothy, Michael Jackson as the Scarecrow and Richard Pryor as the Wizard, who speaks to 400 dancing subjects from a circular bridge between the World Trade Center's Twin Towers, lit with 27,000 bulbs. Subway trash cans bite at Toto, and 26 miles of Congoleum form the Yellow Brick Road that crosses the Brooklyn Bridge into Manhattan. Production designer Tony Walton said he took cues from author L. Frank Baum's poppy field and "hoped the film would look as if it was taking place in a hallucinogenic dream of Manhattan." Now *The Wiz* is set to air as a live musical Dec. 3 on NBC. "We loved the score and the story," says NBC Entertainment chairman Bob Greenblatt. "Plus, it's never been revived on Broadway. It's time to reintroduce it to a new audience. It's *The Wizard of Oz*. That's why it endures." — BILL HIGGINS



THE HOLLYWOOD REPORTER, AUGUST 30, 1978

MCA readies for 'The Wiz' by shipping 1 mil discs at \$15

Continuing the red-hot success of motion picture soundtrack albums, MCA Records announced it is shipping "The Wiz" double-set LP as Platinum, meaning advance sales of more than a million units. At a suggested price of \$14.98 for the album, tape and cassette, this is an initial gross of approximately \$15 million before the Sept. 11 record release date. The Motown Production-Uni-

musical project.

"We used 90 musicians and 70 singers," Jones explained, "for a totally different sound. I worked with the director and the choreographer for months."

This was the first movie musical for Jones and director Sidney Lumet, although Jones had scored the latter's "The Pawnbroker," along with more than 30 other films.

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